World Heritage Series

KHAJURAHO

ARCHAEOLOGICAL SURVEY OF INDIA

SHOUT
SHARE
IT

World Heritage Series

KHAJURAHO

This is the fourth in the series of guidebooks being published by the Archaeological Survey of India to showcase the World Cultural Heritage Sites in India. It focuses on the temples of Khajuraho in central India, the cultural capital of the Chandella dynasty.

The Chandella rulers were great patrons of art and architecture and, between the 10th and the 12th centuries, studded Khajuraho with some 85 temples, only 25 of which remain today. These temples are justly famed for their wealth of sculptural decoration. The whole pageant of life and its many pleasures is played out on its stone walls.

The six temples that comprise the Western Group are the most visited and undoubtedly comprise the most beautiful temples at Khajuraho and form the core of the book. The temples of the Eastern and Southern Groups have also been dealt with in detail.

A comprehensive Practical Information section tells the visitor how to get to Khajuraho, what to do there, where to stay and where to eat.

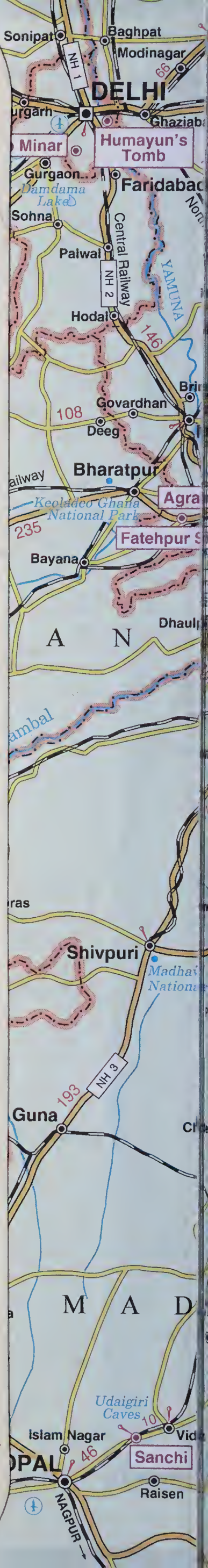
- Introduction
- Art and Architecture
- Sculpture
- Temples of Khajuraho
- Practical Information

ENTRY FEE

$ 5 or Rs 250 for foreigners
Rs 10 for Indians

Still Photography
Free

Video Photography
Rs 25



eerut
iarhmuktesar
NH 24
Moradabad
Rampur
236
Bulandshahr
Ahichhattra
Khurja
Bareilly
GANGA
Budaun
garh
Hathras
Etah
nura
Hardoi
Fatehgarh
Taj Mahal
Firozabad
Mainpuri
Agra
290
Kannauj
244
U T T A R P R A D E S H
Etawah
VARANASI
LUCKNOW
Ambah
Bhind
Morena
NH 2
Northern Railway
GANGA
61
Kanpur
Unnao
YAMUNA
alior
Mau
Chatigaon Bird Sanctuary
77
222
Central Railway
NH 25
Hamirpur
Fatehpur
101
Datia
Betwa
ALLAHABAD
war
94
Jhansi
Orchha
Banda
Pichor
Chitrakoot
Ken
171
Chhattarpur
Khajuraho
Kalinjar Fort
Ajaygarh
198
eri
Lalitpur
Tikamgarh
Panna National Park
42
Panna
Satna
131
Rewa
NH 26
Bina
AURANGABAD
225
Central Railway
H Y A P R A D E S H
Udayapur
Sagar
Damoh
Katni
72
NH 7
Bandhavgarh National Park
AMARKANTAK
Gairatganj
Deori
NAGPUR
Novadeh Wildlife Sanctuary
NAGPUR
294
NARMADA
NH 12
Jabalpur
NOT TO SCALE

LEGEND

- Khajuraho — Heritage Site
- Inter-State Boundary
- Railway Line
- NH 2 — National Highway
- Other Roads
- Airport

HARYANA

RAJASTHAN

MAD

DELHI

Sonipat
Baghpat
Modinagar
Rohtak
Bhiwani
Jhajjar
Bahadurgarh
Ghaziabad
Charkhi Dadri
Qutb Minar
Humayun's Tomb
Kosla
Sultanpur Bird Sanctuary
Gurgaon
Faridabad
Damdama Lake
Mahendragarh
Rewari
Sohna
Narnaul
Palwal
Neemrana Fort
Bawal
Hodal
Bahror
Nim ka Thana
Alwar
Siliserh Lake
Govardhan
Deeg
Sikar
Didwana
Ringas
Shahpura
Sariska
Sariska National Park
Bharatpur
Kishangarh
Keoladeo Ghana National Park
Agra
Amber Fort
Sambhar Lake
JAIPUR
Nahargarh Fort
Fatehpur Si
Dausa
Bayana
Sanganer
Pushkar
Ajmer
Nasirabad
Gangapur
Malpura
Tonk
Bharoti
Banas
Chambal
Ranthambhor National Park
Sawai Madhopur
Sheopur
Goras
Shivpuri
Madhav National
Bhilwara
Bundi
National Gharial Wildlife Sanctuary
Kota
Chittorgarh
Gandhi Sagar
Parbati
Jhalawar
Guna
Gandhi Sagar Wildlife Sanctuary
Mandsaur
Rajgarh
Biaora
Ratlam
Shajapur
Udaigiri Caves
Islam Nagar
Vidis
Sanchi
BHOPAL
Raisen
Ujjain
Dewas

BIKANER
Mandawa
Jhunjhunu
Fatehpur
Dundlod
Nawalgarh

NH 10
NH 1
NH 8
NH 2
NH 11
NH 12
NH 3

Northern Railway
Central Railway
Western Railway

YAMUNA
Shipra

JODHPUR
UDAIPUR
NASHIK
NAGPUR

© Eicher Goodearth Limited

Moradabad
Rampur
NH 24
236
Bulandshahr
Ahichhattra
Khurja
Bareilly
GANGA
Budaun
Hathras
Etah
Hardoi
Fatehgarh
Taj Mahal
Firozabad
Agra
Mainpuri
290
Kannauj
244
U T T A R P R A D E S H
Etawah
VARANASI
LUCKNOW
Ambah
Bhind
Morena
NH 2
Northern Railway
YAMUNA
Kanpur
Unnao
61
GANGA
Mau
Ghatigaon Bird Sanctuary
Central Railway
222
NH 25
Hamirpur
Fatehpur
ALLAHABAD
101
Betwa
Datia
94
Jhansi
Orchha
Banda
Chitrakoot
Ken
171
Chhattarpur
Khajuraho
Kalinjar Fort
Ajaygarh
198
Lalitpur
Tikamgarh
Panna National Park
42
Panna
Satna
131
Rewa
NH 26
Bina
AURANGABAD
225
Central Railway
H Y A P R A D E S H
Udayapur
Sagar
Damoh
Katni
72
NH 7
Bandhavgarh National Park
AMARKANTAK
Gairatganj
Deori
NAGPUR
Novadeh Wildlife Sanctuary
294
NARMADA
NH 12
Jabalpur
NOT TO SCALE

Digitized by the Internet Archive
in 2017 with funding from
Public.Resource.Org

https://archive.org/details/khajuraho00kris

World Heritage Series

KHAJURAHO

Based on the text of

Krishna Deva

प्रत्नकीर्तिमपावृणु

Published by

The Director General
ARCHAEOLOGICAL SURVEY OF INDIA
New Delhi, 2002

Copyright © 2002
Archaeological Survey of India
Government of India

ISBN 81-87780-10-X

Editor-in-Chief: Swati Mitra
Senior Editor: Sona Thakur
Designer: Sagarmoy Paul

Photographer: Sagarmoy Paul
B R Rajput & Shovan Chatterjee, ASI: p 86-87
Design Assistance: V Murali

Special thanks to
B.R. Mani, Arundhati Banerji, Hoshiar Singh and Purnima Ray
of the Archaeological Survey of India, New Delhi, and
S B Ota and Narayan Vyas of ASI, Bhopal Circle,
without whose assistance this book would not have been possible.

All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system, or transmitted in any form or by any means,
electronic, mechanical, photocopying, recording or otherwise,
without the prior permission of the copyright owner.

Great care has been taken in the compilation, updating and validation of information, and every effort has been made to ensure that all information is as up-to-date as possible at the time of going to press. Details like telephone and fax numbers, opening hours, prices and travel information may change.

Conceptualised and Designed by Good Earth Publications,
EICHER GOOD EARTH LIMITED, NEW DELHI.
Printed at International Print-O-Pac Ltd, New Delhi

Price: Rs 99

Contents

Foreword	5
Introduction	6
Art and Architecture	18
Sculpture	28
Temples of Khajuraho	38
Western Group	42
Eastern Group	70
Southern Group	80
New Discoveries	84
Kalinjar and Ajaygarh	86
Practical Information	88
Glossary	94
Index	96

Foreword

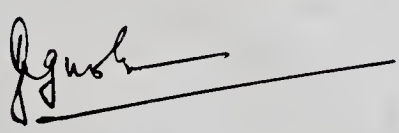
Khajuraho is known for its ornate temples that are among the most beautiful medieval monuments in the country. These temples were built by the Chandella rulers between AD 900 and 1130. The first recorded mention of the Khajuraho temples is in the accounts of Abu Rihan al Biruni (AD 1022) and the Arab traveller Ibn Battuta (AD 1335).

Local tradition lists 85 temples in Khajuraho, out of which only 25 survive in various stages of preservation. But for the temples of Chausath-yogini, Lalguan-Mahadeva and Brahma, which are constructed of granite, the other temples are built of fine-grained sandstone of varying shades.

The Khajuraho group of temples has been inscribed on the World Heritage list for their 'outstanding universal value' and 'human creative genius'. To make this important destination more tourist friendly and to give emphasis to the sustained development of the environment, a large tract of vacant land has been acquired for setting up an interpretation centre and for facilitating a better visitor movement plan. Effective signage and landscaping is a part of the new Master Plan, along with modern public conveniences. Archaeological excavations of the ancient mounds to unravel the hidden history of the site will also be taken up on a large-scale.

Khajuraho is one of the few sites in India where a large number of loose sculptures of different pantheons have been found. A state-of-the-art museum is being planned at a site close to the Western Group of temples.

With the implementation of the above programmes, Khajuraho will develop into a great hub of activity, incorporating elements of culture, tourism and clean civic life. Our overall endeavour is to ensure that the tourist to India should get physically invigorated, mentally rejuvenated, culturally enriched and spiritually elevated and, on his return to his country, should feel India within him.



JAGMOHAN
Minister for Tourism & Culture
Government of India

INTRODUCTION

Mythical beast outside Jagadambi Temple

The Chandellas who ruled over Jejakabhukti in central India between 9th and 13th century AD were a Rajput tribe of mixed blood claiming descent from the Moon through the legendary sage Chandratreya. Tradition ascribed their origin to Maniyagadh, a hill fort about 19 kms south of Khajuraho, named after their family deity Maniya-deva or Maniya-devi, an aboriginal deity with Sakta attributes whose shrine still exists at Maniyagadh and Mahoba.

The earlier Chandella chiefs were local feudatories of the imperial Pratiharas, who had gained paramountcy in north India after the break up of Harshavardhana's empire in the middle of the 7th century.

The Chandellas gradually grew in power to emerge as one of the most stable kingdoms of central India. When Mahmud Ghazni scythed through upper India in the 11th century, they lost their prized fortress of Kalinjar to him, but soon recovered it. And when, towards the end of the 12th century, Muhammad of Ghur invaded the land and crippled many important ruling families of north India, the Chandellas held firm against him.

The tract around Khajuraho was known during ancient times as Vats, in medieval times as Jejakabhukti and since the 14th century as Bundelkhand. Jejakabhukti or Jhajhauti, the land the Chandellas held sway over, was steeped in culture and refinement. This region had played a significant role in Indian cultural history from 200 BC, witnessing a remarkable efflorescence of sculptural and architectural arts during the Sunga period, with Bharhut as its centre. Again, between 4th and 6th century, during the Gupta reign, there was a resurgence of the arts, with leading centres at Bhumara, Khoh, Nachna and Deogarh, all of which boast significant temples.

Visvanatha Temple bears some of the most beautiful sculptures in Khajuraho

Under the Chandella princes, who were great builders and patrons of the arts and letters, Jejakabhukti, was swept by a cultural upheaval, which manifested itself in the flowering of an architectural movement of uncommon vigour. The Chandellas dotted their realm with forts and palaces, tanks and temples, which were mainly concentrated in their strongholds of Mahoba (ancient Mahotsava-nagara), Kalinjar (ancient Kalanjara) and Ajaygarh (ancient Jayapura-durga) and, to a lesser extent, in the towns of Dudhai, Chandpur, Madanpur and Deogarh in the present Jhansi district.

But none of these places could compare in magnificence with Khajuraho (in ancient times Kharjjuravahaka), which the Chandellas exalted as one of their capitals. Today, it is little more than a village; but that it must have been an imposing city is attested by its ruins spread over 21 sq kms. Abu-Rihan al Biruni, who visited India with Mahmud Ghazni in the early 11th century, speaks of the realm of 'Jejahuti', with 'Kajuraha' as its capital. Ibn Battuta, who visited India in the 14th century, refers to Khajuraho as 'Kajarra', where there is a great pond, about a mile in length, near which are temples containing idols that the Muslims have mutilated'.

Scultpured panel on the plinth of Lakshmana Temple

The Chandellas adorned Khajuraho with numerous tanks and scores of lofty temples, each vying with the other in sculptural grace and architectural splendour. According to local tradition, the place originally had 85 temples, but only 25 now stand in varying stages of preservation.

There was a spurt in temple-building from the 9th-10th century onwards, which was a natural corollary of the resurgence of Hinduism during that period; and the temples of Khajuraho were a part of the same movement. The *nagara* or northern style of temple architecture reached its apogee during this period. The *nagara* temple was focussed on a square *sanctum*, which acquired a cruciform shape,

on account of transepts on either side. It was also topped by a gently curvilinear *sikhara* or spire.

Today, there are no remains of any secular buildings in Khajuraho, a circumstance rendered surprising by the fact of it having been the Chandellas' capital city for a while. In fact, the Chandellas' siting of their cultural and religious centre at Khajuraho remains something of a mystery. The temple town sank from public consciousness soon after the Chandella dynasty expired in the 13th century, and remained 'lost' till 1838, when T S Burt, a British engineer, heard of it from his *palkywallah* and ventured into the forest in search of the 'wonders of a place called Khajrao'.

The cascading *sikharas* of Kandariya-Mahadeva Temple with Jagadambi Temple in the foreground

The Chandella Kings

The first notable Chandella prince was **Harsha**, who, shaken by the invasions of the Rashtrakutas from the Deccan, reinstated his Pratihara overlord Kshitipala or Mahipala on the throne of Kannauj AD *c.*917. His son and successor, **Yasovarman** alias Lakshavarman, valiantly defended his suzerain from the attacks of both the Rashtrakutas and the Palas of east India. He won back, the fort of Kalinjar from the Rashtrakutas (*c.*940) but grew so mighty as to defy his overlords, by retaining the fort for himself.

According to a Khajuraho inscription of his son, dated 954, Yasovarman built a magnificent temple of Vishnu, identifiable with Lakshmana Temple at Khajuraho. This was said to be the most ornate and evolved temple of its age in central India, constituting a worthy monument of the augmented power and prestige of the Chandellas.

Yasovarman was succeeded by his son **Dhanga** (*c.*950-1002), who, during his long and eventful reign, boldly discarded the tutelage of the Pratiharas, consolidated the Chandella kingdom by extensive conquests and made it the strongest power of central India. His territories extended from Vidisha to Gwalior and from Varanasi to the Narmada. This mighty king and conqueror was an even greater patron of art and

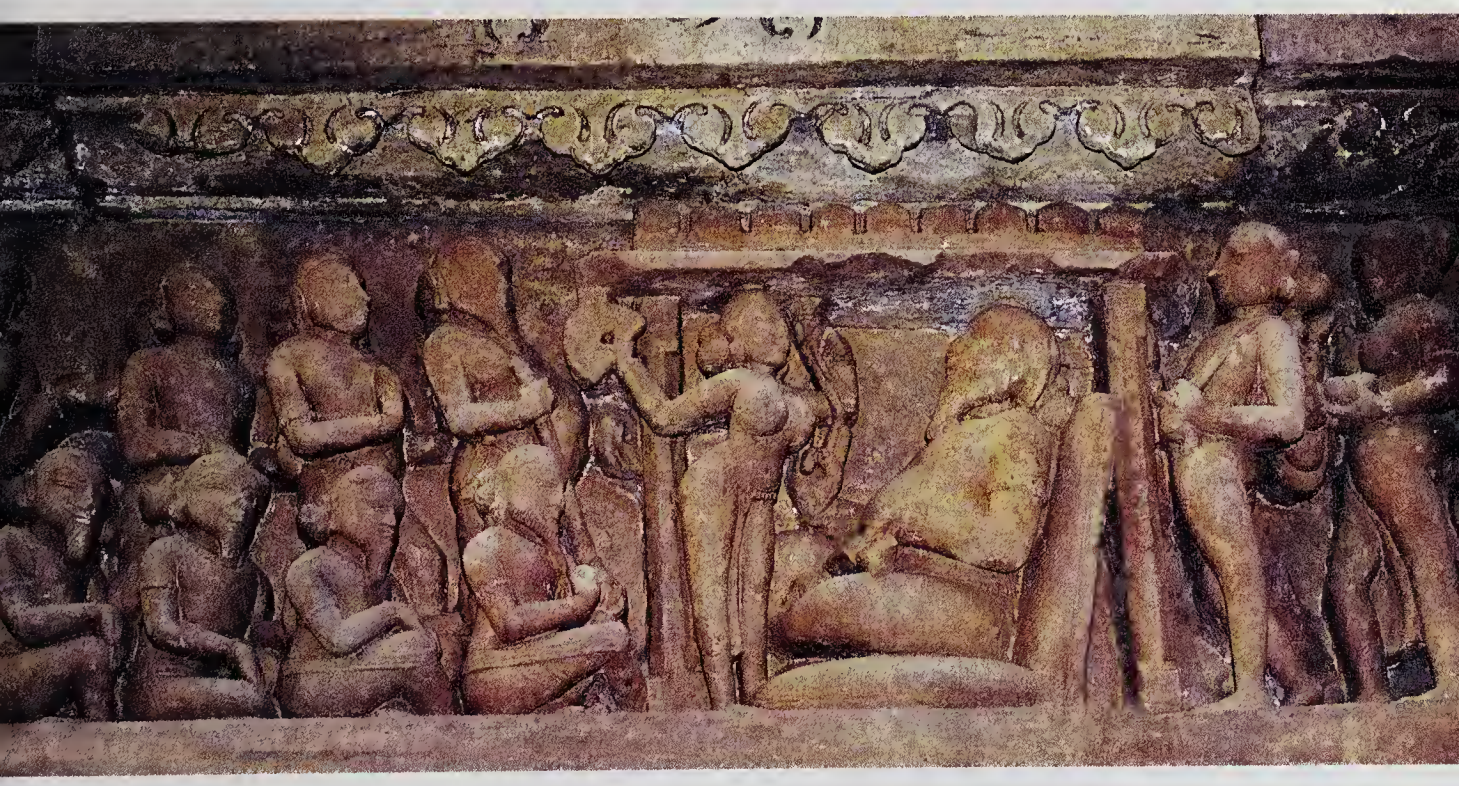
architecture. During his reign two of the finest surviving temples of Khajuraho were built – the Visvanatha and the Parsvanatha, the former by the king himself in 1002 and the latter probably by one Pahila, who was 'honoured by King Dhanga'.

Left:
Sculptures on Visvanatha Temple

Dhanga's son and successor was **Ganda**, who enjoyed his dominion without any diminution during his short and peaceful reign (*c.*1002-17). The Vaishnava temple, now known as Jagadambi, and the Sun temple now called Chitragupta, both situated close to each other in the Western Group of temples at Khajuraho, can, in all probability, be attributed to this king.

His son **Vidyadhara** (*c.*1017-29) succeeded Ganda. Under him the Chandella kingdom reached its zenith. Vidyadhara not only won victories over the Kalachuris and the Paramaras, the two contemporary rival powers in central India, but twice, in 1019 and 1022, organised an active resistance against the foreign invader, Mahmud of Ghazni. It then stands to reason that Vidyadhara, powerful and prosperous as he was, should have continued the brilliant building traditions of his predecessors; the authorship of the Kandariya-Mahadeva Temple, the largest and grandest temple of Khajuraho, may plausibly be attributed to him.

Below:
Sculptural friezes in Khajuraho depict a range of everyday activities; here, a figure of authority is seen with acolytes on the walls of Lakshmana Temple



After the death of Vidyadhara, the power of the Chandellas gradually declined, owing largely to the determined onslaughts of the powerful Kalachuris as well as the Muslim invaders. With the decline of the Chandellas, the importance of Khajuraho also waned, for the later rulers increasingly concentrated on the hill-forts of Mahoba, Ajaygarh and Kalinjar for strategic reasons. But the artistic momentum of Khajuraho was not lost and temples continued to be built here till the 12th century.

Kandariya-Mahadeva Temple was followed by a succession of smaller but almost equally artistic temples, such as Vamana, Adinatha, Javari,

Chaturbhuja and Duladeo, the last erected during the first half of the 12th century. The accounts of the Arab traveller, Ibn Battuta, reveals that the Khajuraho temples continued to shine in their glory till 1335. It is, therefore, clear that in spite of the loss of political importance, Khajuraho continued to be the religious capital of the Chandellas till their last days.

The heavily-carved lintel of the ruined Siva Temple that shares a plinth with the Kandariya-Mahadeva and Jagadambi temples

ART & ARCHITECTURE

Most of the temples at Khajuraho conform to a basic unity of design. With the exception of the Chausath-yogini, Brahma and Lalguan-Mahadeva temples, which are constructed either wholly or largely of granite, all Khajuraho temples are built of a fine-grained sandstone, in varying shades of buff, pink or pale yellow, brought from the quarries of Panna on the east bank of the Ken river.

Again, except for the temples mentioned above and the Varaha and Matangesvara, all the temples of Khajuraho pertain to a cognate style and are manifestations of a distinctive and concerted architectural movement, differing only in details. The temples variously belong to the Saiva, Vaishnava and Jaina sects, but in spite of these divergent affiliations, they keep to dominant architectural and sculptural schemes, so much so that, save for a few distinctive cult-images, there is nothing to distinguish a Vaishnava temple from a Saiva one and a Saiva temple from a Jaina one.

The Khajuraho temples mark the culmination of the central Indian building-style that has certain distinctive peculiarities of plan and elevation. They are compact, lofty temples without any enclosure-wall and are erected on a high platform-terrace or *jagati*, which elevates the structure from its environs and provides an open ambulatory around the temple.

Left:
The ornate *sikhara* of Kandariya-Mahadeva

All the compartments of the temple are connected internally as well as externally, and are planned on one axis, running east-west and forming a compact unified structure.

The essential elements of the plan – the *ardha-mandapa* or entrance-porch, the *mandapa* or hall, the *antarala* or vestibule and the *garbha-griha* or *sanctum* are present in all temples.

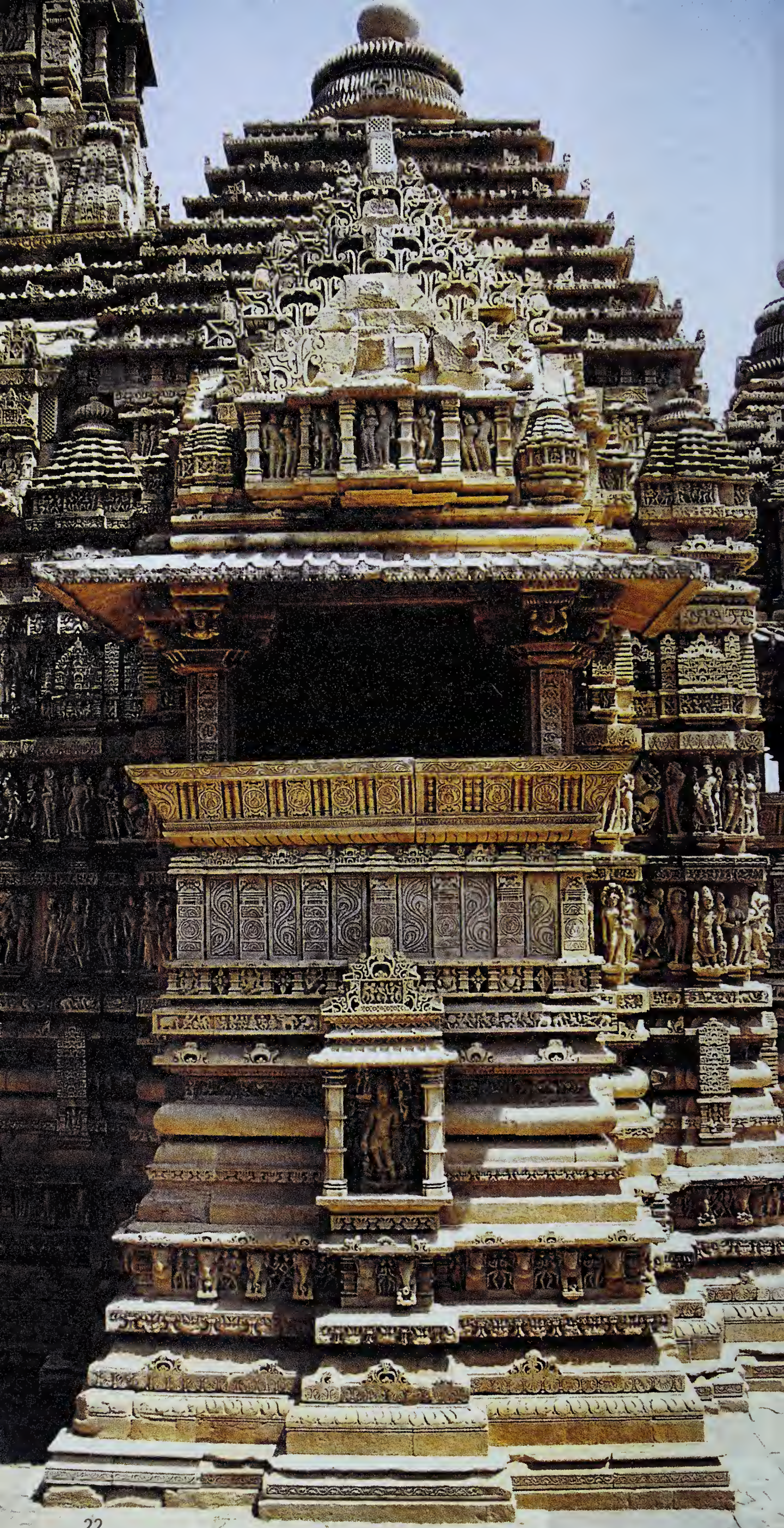
In the larger temples, however, lateral transepts with balconied windows are added to the *mandapa*,

Section drawing of Lakshmana Temple

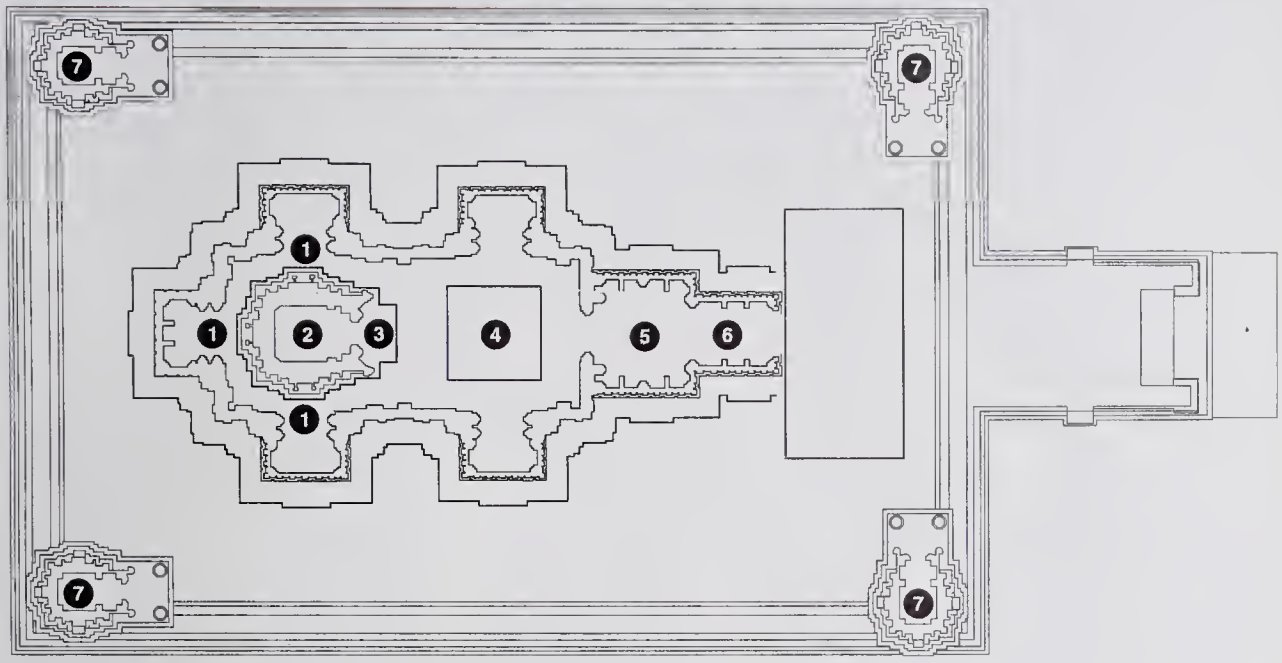
Based on Krishna Deva, *Temples of Khajuraho*, Vol II, New Delhi, 1990

turning it into a *maha-mandapa*. The larger temples also introduce an inner ambulatory around the *sanctum*, to which is added another pair of lateral transepts and a rear transept, each with a balconied window for ventilation. With two pairs of transepts cutting across the axis, the temples with ambulatory (*sandhara* temples) on plan resemble a Latin cross with two principal arms, while those without ambulatory (*nirandhara* temples) show only one cross-arm. Some of the larger temples also have subsidiary shrines in the four corners of the platform, rendering the structure a complete *panchayatana* or five-shrined complex.

Like the plan, the elevation of the temples also has distinctive features. The temple, erected on a lofty platform-terrace, has an emphatically high *adhishthana* or basement-storey, consisting of a series of ornamental mouldings that slope outward and grip the platform-terrace firmly, providing at the same time a fine relief for light and shade.



Plan of Lakshmana Temple



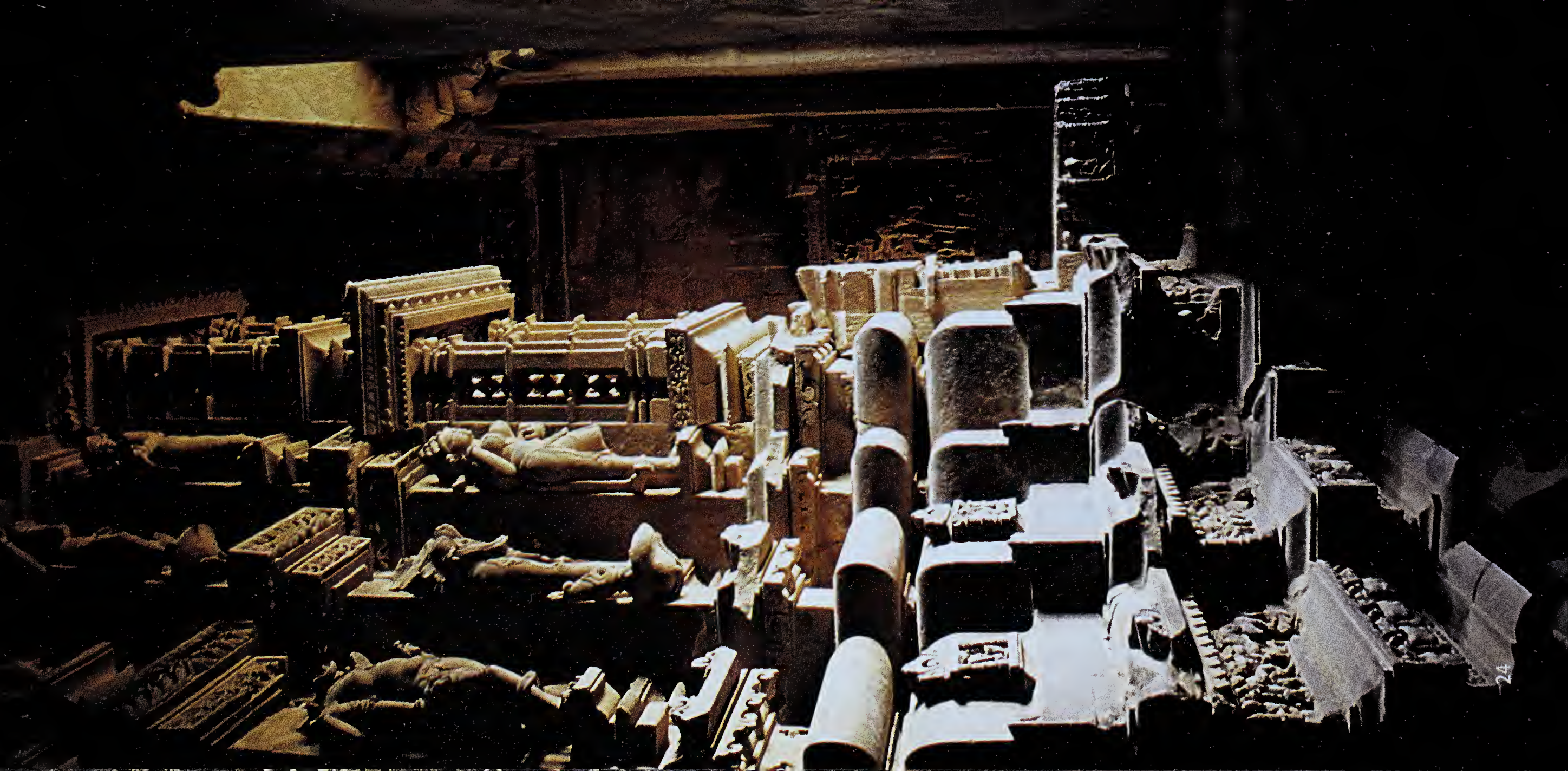
1. *Pradakshina*
2. *Garbha - griha*
3. *Antarala*
4. *Maha-mandapa*
5. *Mandapa*
6. *Ardha-mandapa*
7. **Subsidiary shrines**

Over this stable and ornate base rests the *jangha* or the wall of the temple, forming the central zone. The balconied windows canopied by overhanging eaves, admit light and air into the interior and form beautiful openings for the inner compartments. The solid wall-spaces between them are studded with two or more horizontal bands of statuary of exquisite grace and charm, which constitute one of the most attractive feature of the Khajuraho temples. The deep shadows, cast over the whole composition by the beautiful balconied windows, and the play of light and shade over the sculptural bands which follow the alternate projections and recesses of the plan, indeed, produce a highly picturesque effect.

Above the central zone of the wall rises the roof consisting of a series of graded peaks that resemble a mountain range – often Kailasa or Meru in scriptures. The several compartments have individual roofs that rise in a modulated crescendo, from the lowest over the entrance-porch to the loftiest over the *sanctum*.

These peaks, arrayed along the axial line, rise and fall alternately, while maintaining their overall upward ascent, and culminate in the tallest spire or *sikhara*, which is raised directly over the *sanctum*. Unlike the superstructures of the entrance-porch, the *mandapa* and the *maha-mandapa*, each of which is pyramidal, the *sikhara* over the *sanctum* is tall and curvilinear in design with a lyrical outline.

Left:
South transept of *maha-mandapa* of Lakshmana Temple



The clustering together of the peaks lightens the weight of the stupendous pile of the main *sikhara,* while accentuating its grandeur. The progressive ascent and descent of the superstructures converging to the highest pinnacle lend a peculiar vertical quality and rhythm to the Khajuraho temples.

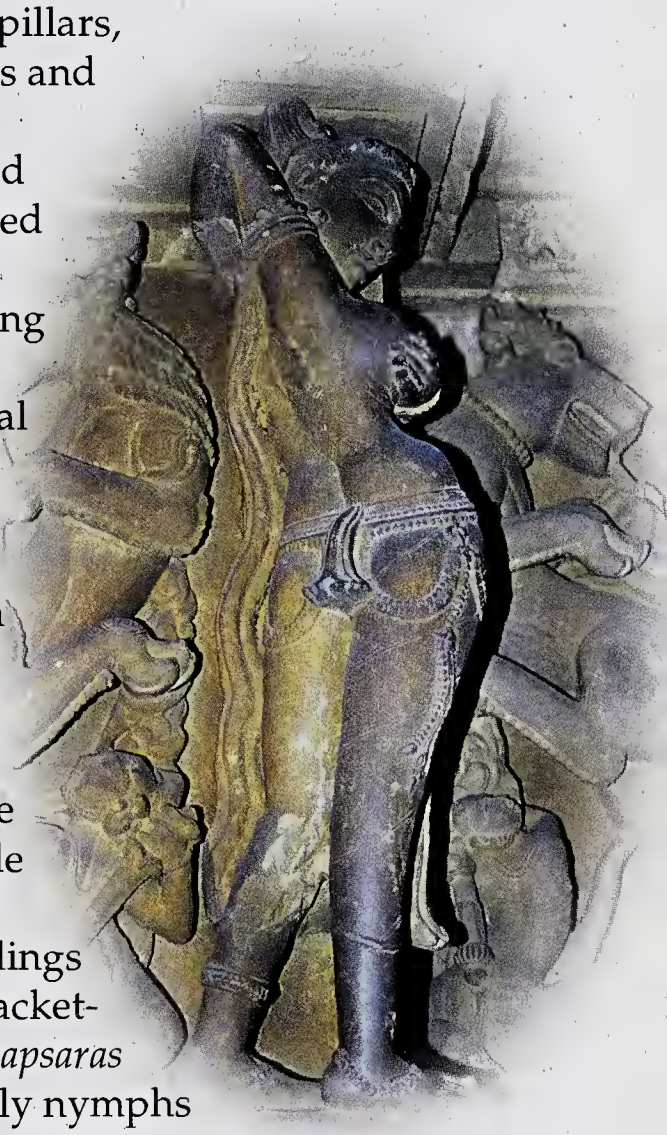
To turn to the interior plan: The entrance-porch is entered through an ornate *makara-torana* or a profusely carved arched entrance flanked by crocodiles. The entrance-porch is a modest oblong passage, which usually broadens into the wider *mandapa.* This is open on three sides and is enclosed by sloping balustrades or *kakshasana* and their roof is carried on dwarf-pillars and pilasters.

The *maha-mandapa* is a closed hall with lateral transepts. In the larger temples, the *maha-mandapa* has, in its centre, four tall pillars carrying a square framework of architraves, which is first turned into an octagon and then into a circle supporting a ceiling of overlapping concentric courses.

The *maha-mandapa* is connected with the *sanctum* through the vestibule. The ornate doorway of the *sanctum* is entered through one or more *chandra-sila* (moon-stone).

The interiors of the temples show an amazing exuberance of decorative details and sculptural wealth, largely lavished on the doorway, pillars, architraves and ceilings. The cusped and coffered ceilings representing intricate geometrical and floral designs, exhibit an uncommon skill and ingenuity.

Even more remarkable than the ornate ceilings are the bracket-figures of *apsaras* or heavenly nymphs and *salabhanjikas* (women sporting with trees) tennoned into brackets representing *bhutas* or *ganas* (atlas-like figures). With their sensuous postures and exquisite finish, the *apsaras* are masterpieces of medieval sculpture. In the case of the temples with an inner ambulatory, the façade of the *sanctum* also shows two or three bands of statuary,



Above:
A graceful *sura-sundari* from the interior of Visvanatha Temple

Left:
Inside the *sandhara* passage of Visvanatha Temple

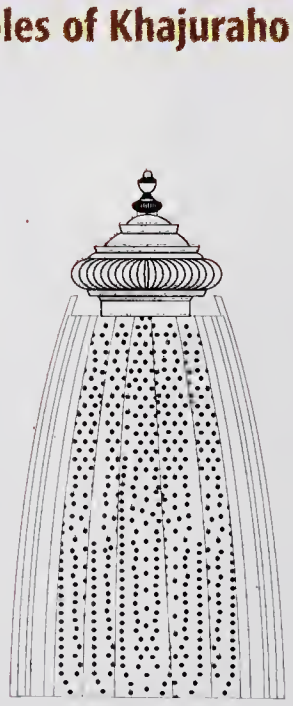
repeating on a smaller scale the sculptural theme and decorative ornaments of the exterior shell.

Khajuraho temples have other pronouncedly individual features. The *sanctum* is *sapta-ratha* (with seven projections) on plan and in elevation, and the cubical portion below the *sikhara* is divided into seven segments *(saptanga-bada)*. The *sapta-ratha sanctum* with the *saptanga-bada* of Khajuraho marks the highest development of medieval Indian architectural design.

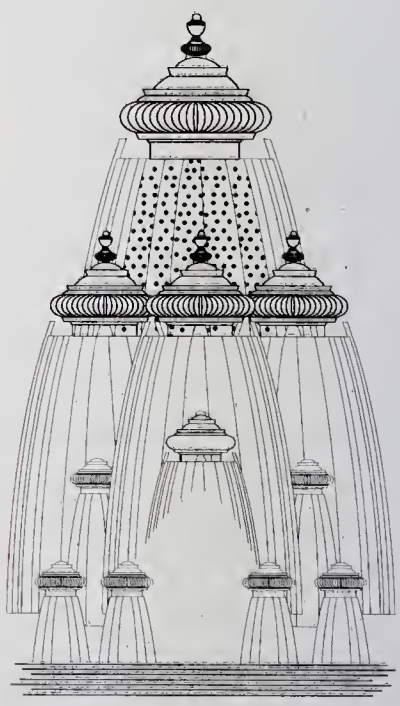
Further, the principal lineaments of the elevation directly rise from and basically conform to those of the plan. The numerous projections and recesses of the elevation, following rhythmically the indentations of the plan, produce an admirable contrast of light and shade, and all of them converge to the final unity of the *sikhara*, thus intensifying the plasticity and vertical aspiration of the monument.

Rhythmic accentuation is the keynote of the Khajuraho temple, which is further distinguished by a harmonious integration of sculpture with architecture. With a remarkable array of lovely sculptured forms ever present, the Khajuraho temples vibrate with a rare exuberance of human warmth.

Development of the *sikhara* in the temples of Khajuraho

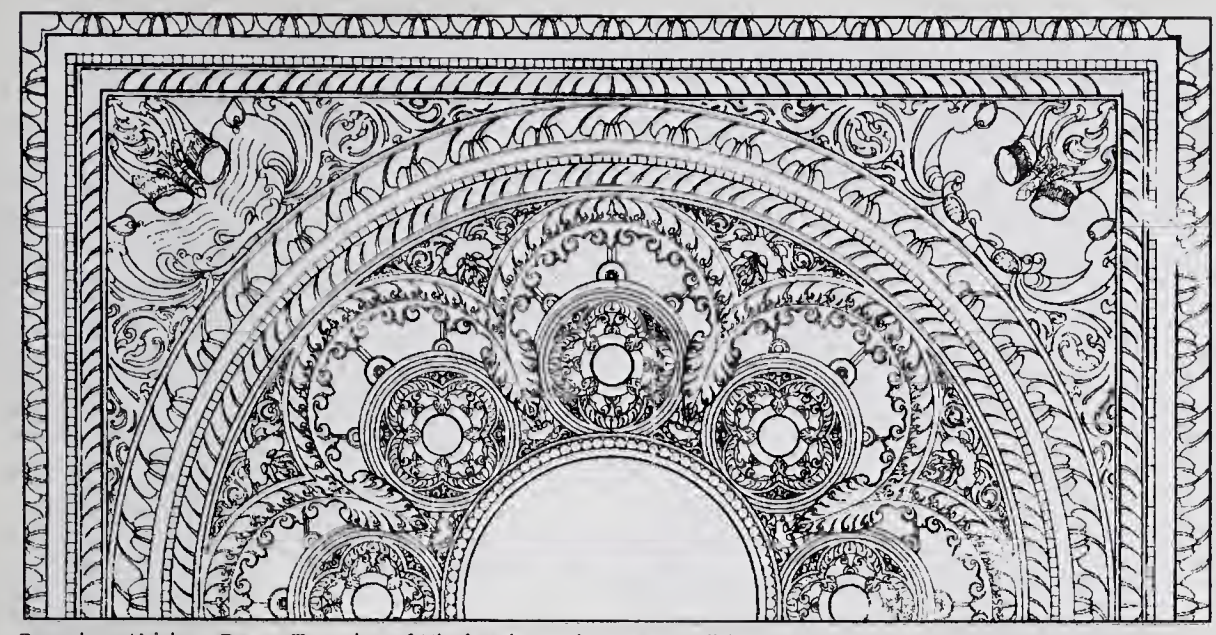


Adinatha



Visvanatha

Based on Percy Brown, *Indian Architecture (Buddhist and Hindu)*, Bombay, 1956



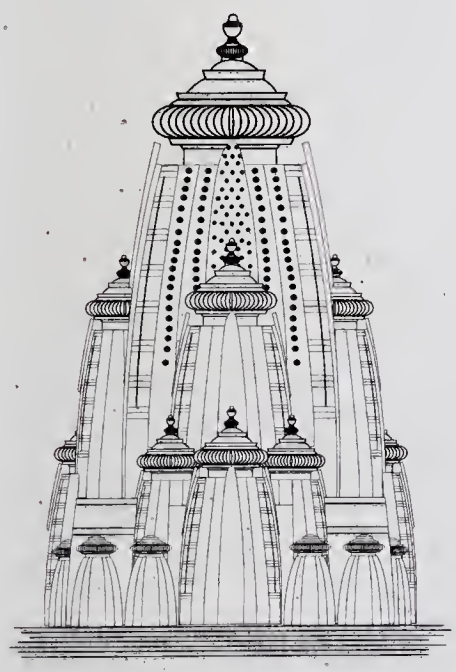
Based on Krishna Deva, *Temples of Khajuraho*, Vol II, New Delhi, 1990

Above:
Drawing of the *mandapa* ceiling of Kandariya-Mahadeva Temple

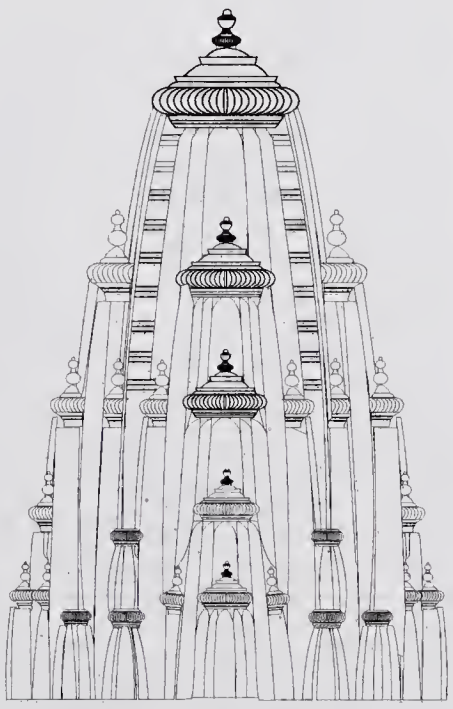
Ceilings

The design and execution of the ceilings in the temples of Khajuraho boasts an unrivalled degree of artistic skill. The ceilings of all chambers were decorated, and the shallow dome over the *mandapa* was the most elaborate. Typically, the *mandapa* ceiling is composed entirely of swirling circles, overlapping each other in an abstract geometrical pattern.

It is believed that each stone was carved independently, but with so much skill that it fell unerringly into place when lifted to its final place. The unfortunate part is that most of these exquisite masterpieces lie unseen, because light seldom penetrates the heights of the Khajuraho temples.

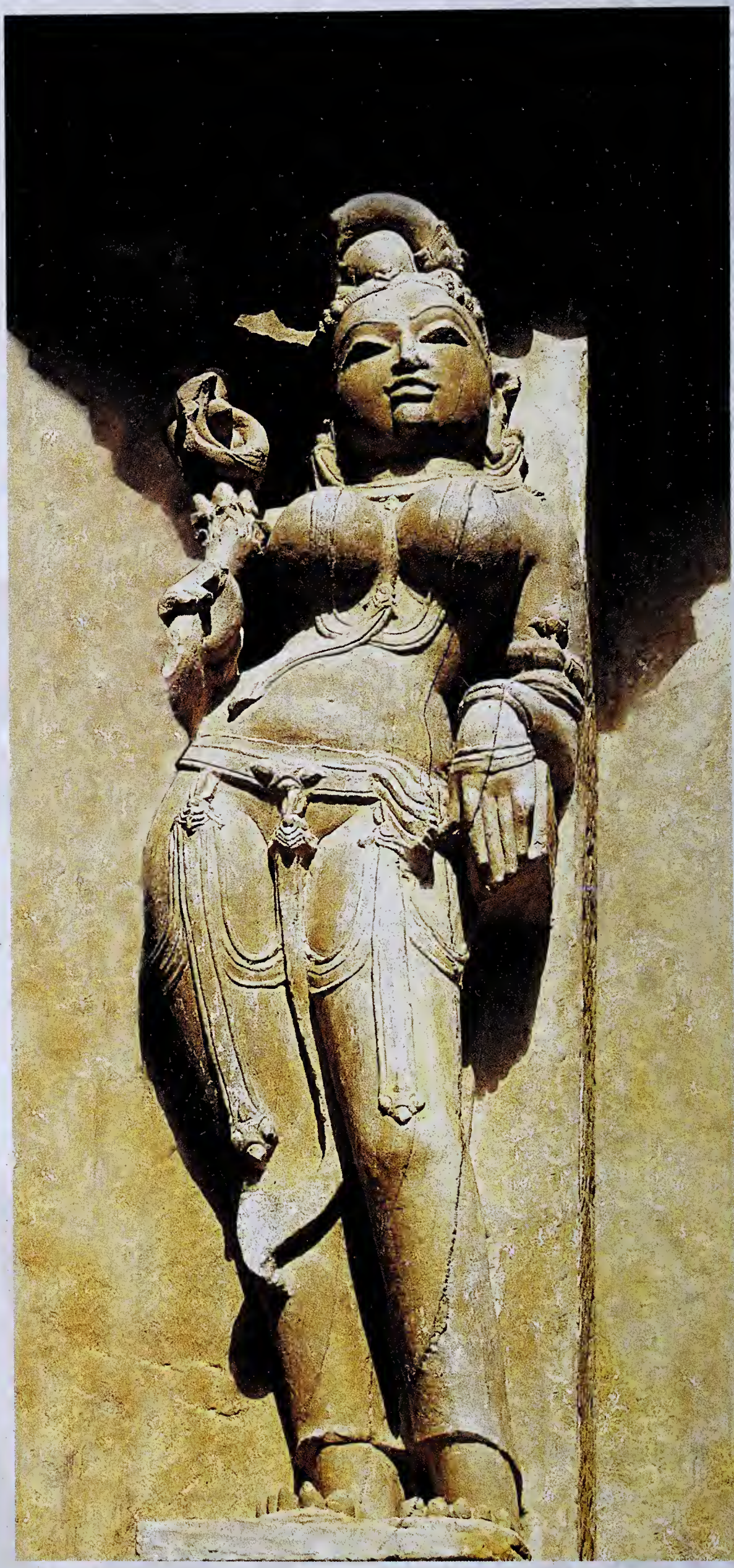


Parsvanatha



Kandariya-Mahadeva

Not to scale



SCULPTURE

The Khajuraho sculptures can be divided into five broad categories. The first category comprises formal cult-images executed almost completely in the round, and in strict conformity with canonical formulae and prescriptions.

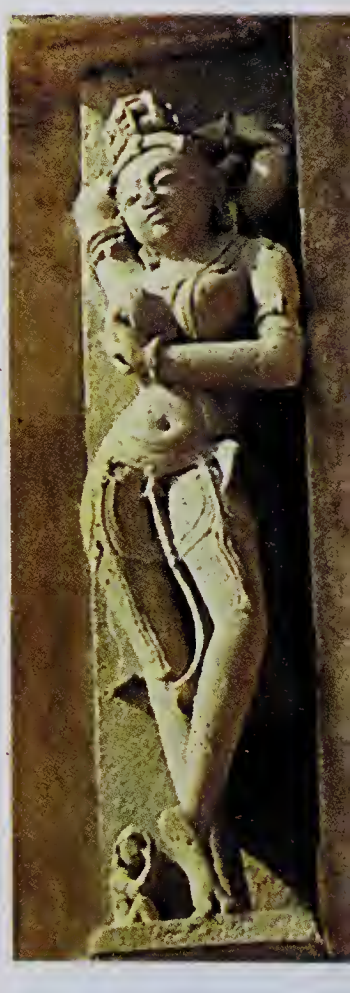
The second category comprises *parivara, parsva* and *avarana-devatas* (family, attendant and enclosing divinities). They occur in the niches or are figured against the walls of the temple and are executed either in the round or in high or medium relief.

Right:
Sculptured figure from Visvanatha Temple

Left:
A languid *apsara* from Adinatha Temple

The sculpted figures occurring in the niches are more formal and partake of the iconographic qualities of the cult-images of the first category. The remaining figures of gods and goddesses, which include those of the *dikpalas* (eight guardians of the quarters), are less formal. These are distinguishable from human figures only by their peculiar head-dresses or mounts or special attributes, held usually in more than two hands.

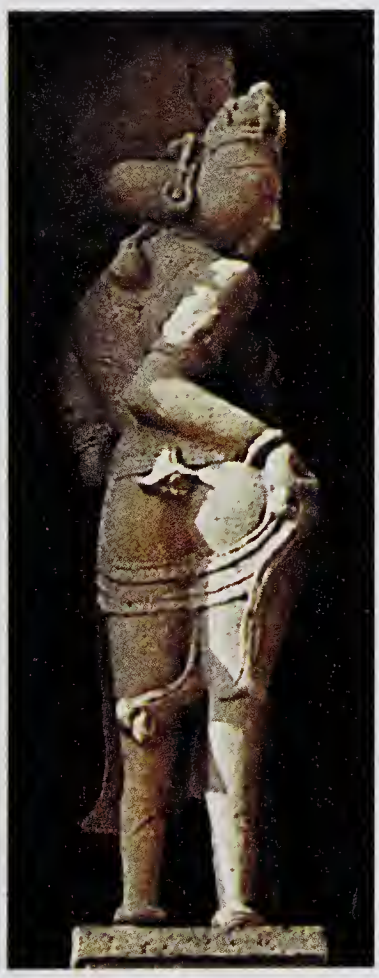
The third category consists of *apsaras* and *sura-sundaris*, and these account for the finest and most numerous sculptures at Khajuraho. They are executed either in the round, or in high



or medium relief, on the outer or inner walls, pillars and ceilings. The *sura-sundaris* are invariably represented as graceful nymphs, attired in the choicest garments and bedecked in the finest jewellery. As *apsaras,* they are shown dancing in various postures. As attendants of the higher divinities, they are represented with hands folded or carrying the lotus-flower, mirror, water-jar, raiments, ornaments, etc., as offerings for the deities.

But, more frequently, the *sura-sundaris* are portrayed expressing common human moods, emotions and activities, and are often difficult to distinguish from conventional human *nayikas.* They are, thus, shown disrobing, yawning, scratching their backs, touching their breasts, rinsing water from wet plaits, removing thorns from their feet, fondling babies, playing with pets like parrots and monkeys, writing letters, playing on a flute or *vina,* painting designs on walls or bedecking themselves in various ways by painting their feet, or applying collyrium to their eyes.

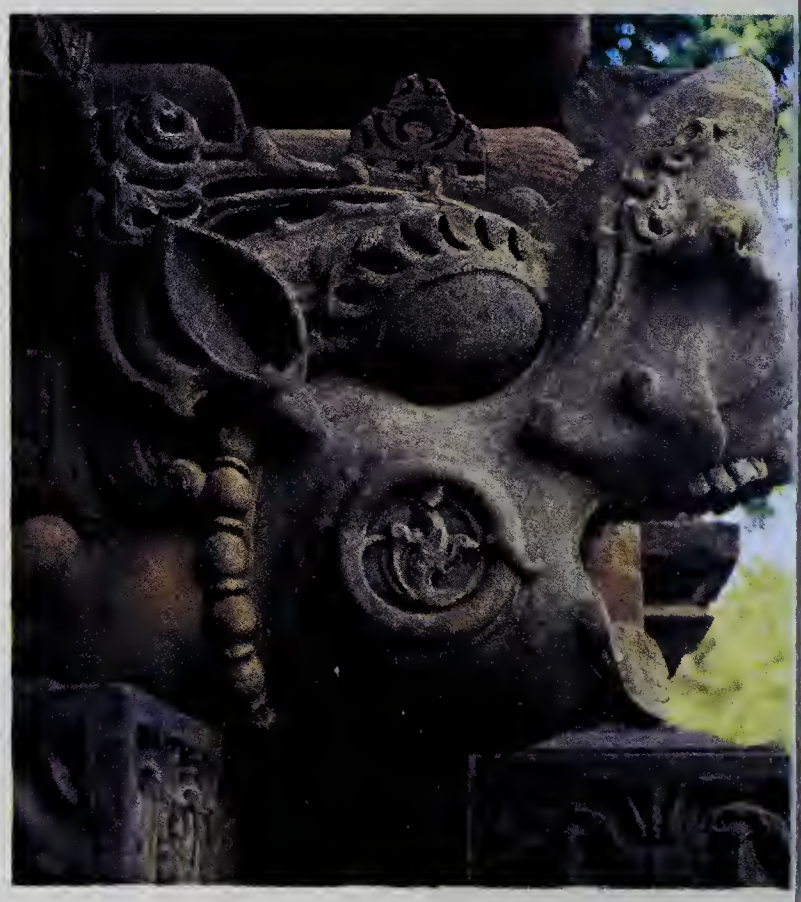
The fourth category consists of secular sculptures that comprise miscellaneous themes including domestic scenes, teachers and disciples, dancers and musicians and erotic couples or groups.



Amorous and erotic couples include some of the finest sculptural compositions of Khajuraho, vibrating with a rare sensitiveness and warmth of human emotion. Most of these couples are distinguished by an expression of intense absorption and rapture, which transcends from the physical to the spiritual plane.

The fifth or the last category consists of sculptures of animals including the mythical *vyala* or *sardula*, the fabulous beast often represented as a rampant horned lion with an armed human rider on its back. Numerous varieties of

Below:
A water spout



this basic type are known with heads of elephant, man, parrot, boar, etc. Like the *apsaras*, this is a typical sculptural theme at Khajuraho and is invested with deep symbolism.

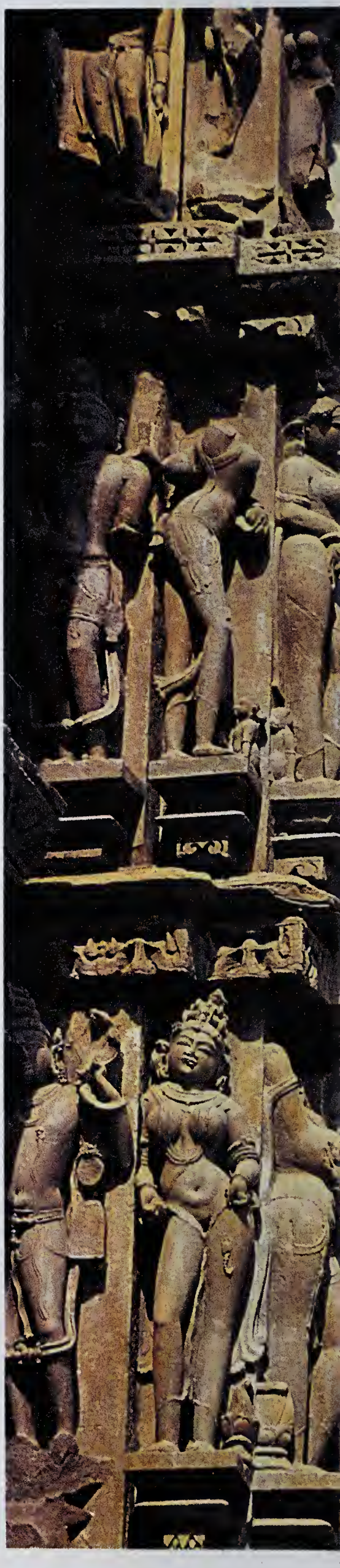
According to art historian Krishna Deva, the sculptural art of Khajuraho surpasses the medieval school of Orissa in revealing the sensuous charms of the human body. Inspired by an ecstatic joy of living and a consuming passion for physical beauty, the artists of Khajuraho revelled in admiring the human body, displaying it from the most fascinating angles – fine profiles, the unusual three-quarter profiles and back-views.

The classical flavour of the sculptures of Lakshmana and Parsvanatha temples is continued in Visvanatha Temple, which has proportionate figures, displaying admirable poise and balance. The sculptures of Jagadambi and Chitragupta are some of the most artistic in Khajuraho.

Above:
From Adinatha Temple

The sculpture of Khajuraho attains its maturity in Kandariya-Mahadeva Temple, which displays human figures with distinctive physiognomy.The scultures here are conspicuously slender and taller and show the richest variety of *apsara* figures. These sculptures represent the highest watermark of the characteristic art diction of Khajuraho. The Vamana and Adinatha temples carry on the sculptural tradition. The *apsaras* here are shown striking many difficult, almost tortuous poses.

The sculptural art is on a definite decline in Javari and Chaturbhuja temples. These contain largely conventionalised figures without much life or expression. Duladeo represents the last flicker of the dying lamp. It combines highly dynamic and romantic sculptures, such as those of dancing *apsaras* and flying *vidyadharas*, with degenerate, stereotyped and lavishly-ornamented figures. According to Krishna Deva, plastically and iconographically, Duladeo marks the exhaustion of the remarkable vitality for which the Khajuraho sculptures are justly famous.

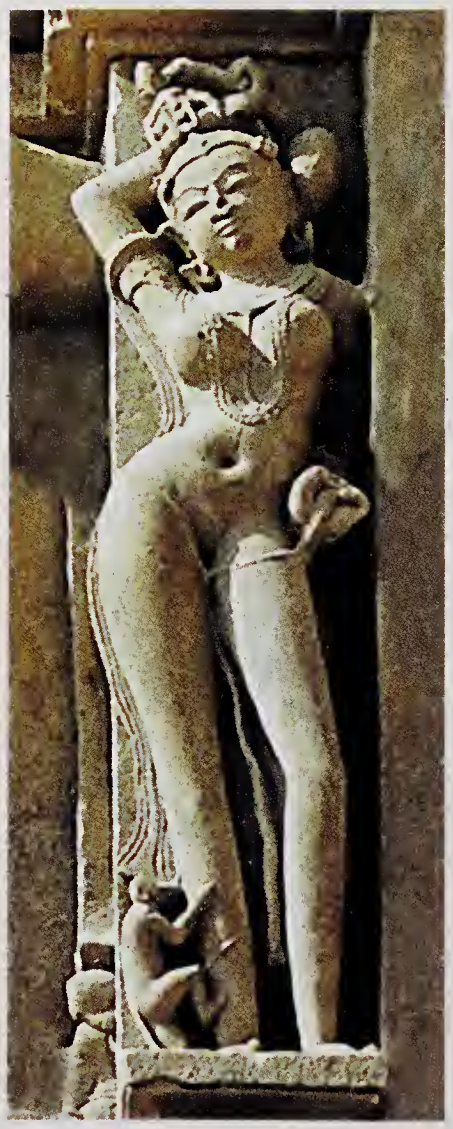


Right:
From Jagadambi Temple

Erotic Sculptures of Khajuraho

A word is necessary on the significance of the erotic sculptures of Khajuraho, which by their exuberant grace and character cannot fail to hold the viewer's attention. These sculptures have lent themselves to various interpretations. Some regard them as representations mirroring the lax moral standards of contemporary society. Others consider them illustrations of erotic postures mentioned in the ancient texts of *Kamasastra*.

Below:
From Kandariya-Mahadev Temple



It has also been suggested that these scenes represent the erotic practices of certain medieval Indian sects which invested the sexual act with a ritual symbolism and considered *yoga* (spiritual exercise) and *bhoga* (physical pleasure) to be alternate paths leading to the attainment of final deliverance. According to these sects, the controlled enjoyment of senses was an easier way to salvation.

Whatever the interpretation of the erotic scenes sculpted on the walls of the temples at Khajuraho, there is certainly nothing sordid or coarse about them.

These representations have given us some of the finest sculptural compositions, which vibrate with a rare sensitivity and warmth of emotion.

As the sculptures mirror their times, it is evident that the age that produced them had few taboos or inhibitions about sex. The people of that age took a healthy integrated view of life and gave sex its due place in the scheme of things. *Kama* or pursuit of pleasure was deemed to be one of the four *purusharthas* or aims of life and was regarded as

an essential and indispensable stepping stone to *moksha* or deliverance, the final aim of life.

According to ancient architectural texts, the depiction of the loving birds, animals and human couples was considered auspicious and was believed to bring good luck to the builder and, vicariously, to the devotee.

It is also well to remember here that a strong sensual element runs through early Indian art, literature and folk-tradition and expresses itself in various forms. The *mithuna* or loving couple is present in the terracotta and sculptural art of the Sunga period and enlivens all subsequent schools of art beginning with Amaravati and Mathura.

Ancient creation myths stress the polarity between the sexes as the source of creation. The physical union of man and woman is, indeed, portrayed as the human counterpart of the cosmic function of creation. The sculptures on the temples of Khajuraho perhaps aim to depict this.

Right:
***Mithuna* or loving couple from Chitragupta Temple**

TEMPLES OF KHAJURAHO

Khajuraho – A Timeline

A comparative analysis of the sculptural, architectural and decorative features of the Khajuraho temples shows that the monuments, although of a common lineage, can be divided into two broad groups. The earlier group of the less splendid temples comprises the Chausath-yogini, Brahma, Varaha and Lalguan-Mahadeva Temples. These are made partly of granite and partly of sandstone.

Of the second group, composed entirely of sandstone structures, the Lakshmana and Duladeo Temples mark the two extremes of the same movement. In between fall the majority of the other temples. The Lakshmana is followed by the Parsvanatha, Visvanatha, Jagadambi and Chitragupta temples. The peak of the architectural and sculptural efflorescence is reached with Kandariya-Mahadeva Temple. The temples that follow, the Vamana, Adinatha and Javari, keep up the architectural excellence but are less ambitious in conception. The signs of decline, almost decadence, begin to be seen in the Chaturbhuja and, by the time of Duladeo Temple, the architectural exuberance of Khajuraho has become lavish to the point of being over-ornamented.

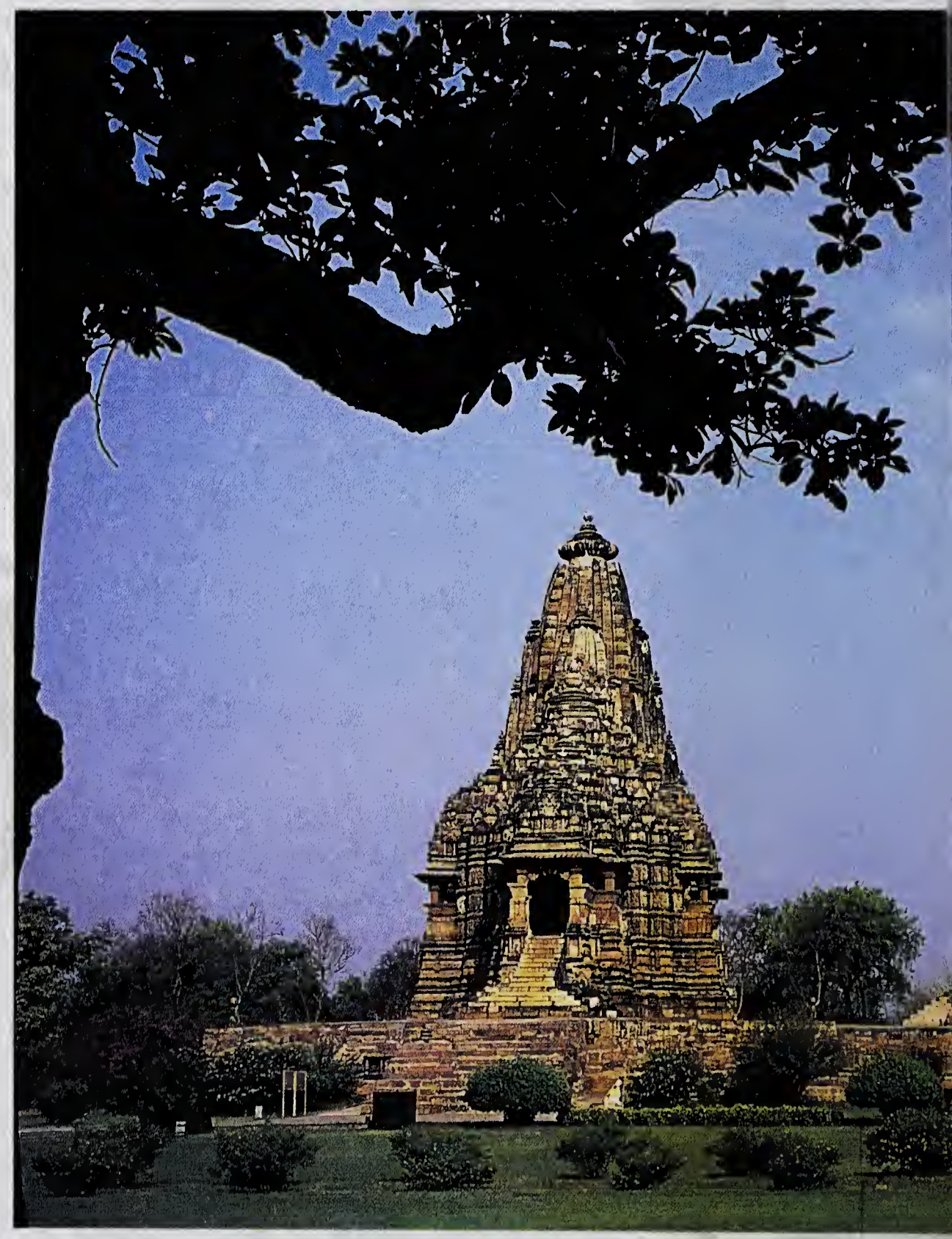
Left:
From Chitragupta Temple

Western Group of Temples

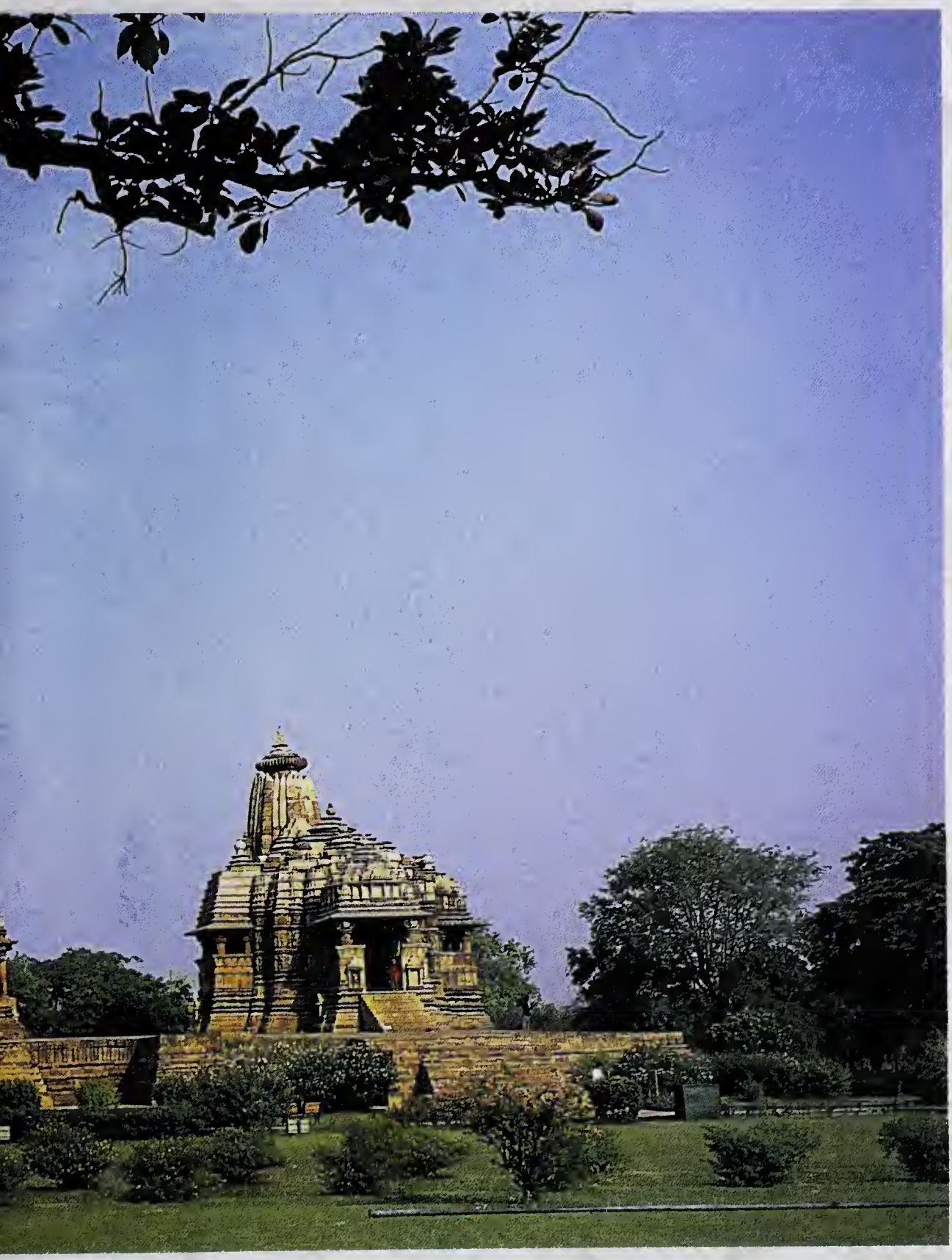
1. Lakshmi
2. Varaha
3. Lakshmana
4. Kandariya-Mahadeva
5. Jagadambi
6. Chitragupta
7. Visvanatha
8. Nandi
9. Parvati
10. Matangesvara
11. Ganesha
12. ASI Museum
13. Siva-sagar Tank

The Western Group of Temples

Kandariya-Mahadeva Temple with the small Siva shrine and Jagadambi Temple to its right



Situated along the main road to the west of Khajuraho village, the temples of the Western Group are the most visited at Khajuraho. Enter the fenced enclosure of the Western Group and find the exquisite Lakshmana Temple straight ahead, with the Varaha shrine in front of it. Behind it lies the extraordinary Kandariya-Mahadeva that shares its plinth with the Jagadambi Temple. The only Surya temple in Khajuraho, known as Chitragupta Temple, is in the same row as the Kandariya, while the Visvanatha Temple and its attendant Nandi shrine are in the front row, to the right of Lakshmana.



Lakshmana Temple

This Vaishnava temple is a *sandhara* temple of the *panchayatana* (five-shrined) variety. It is the earliest and best preserved of the evolved temples of Khajuraho with all the principal elements of the developed temple – the entrance-porch, *mandapa, maha-mandapa* with transepts,vestibule and *sanctum* with an ambulatory and three transepts.

This is the only temple which preserves intact all the subsidiary shrines and the *jagati* or platform with its mouldings and friezes, the latter showing a moving pageant of hunting and battle-scenes, processions of elephants, horses and

Below:
Lakshmana Temple

soldiers and sundry representations, including dometic and erotic scenes.

The four subsidiary shrines are placed at the corners of the platform-terrace; a fifth one, facing the entrance, may have originally been dedicated to Garuda, but now enshrines an image of Brahmani, locally called Devi.

Sculpturally and architecturally, this temple has some remarkable features, which place it at the beginning of the finer series of sandstone temples. Unlike other developed temples, its *sanctum* is *pancha-ratha* (with five projections) on plan and its *sikhara* is clustered with fewer minor *sikharas*.

Right:
Main entrance to Lakshmana Temple

The *chaitya*-arches forming the lattice-ornament on its *sikharas* are bolder and its façades are decorated with long pediments of *chaitya*-arches which are characteristic of early medieval temples. The roofs of its entrance-porch, *mandapa* and *maha-mandapa* each show a simple pyramidal superstructure of a straight contour, crowned by a prominent bell-member, which is shared only by Brahma Temple, belonging to the earlier group. Its basement-mouldings show a bold elephant-frieze, and its *jangha* (wall) is decorated with two bands of graceful sculptures which are noted for their sinuous grace, reminiscent of the Gupta tradition.

Below:
The basement-moulding of Lakshmana Temple is in the form of an elephant-frieze

The temple is entered through a simple but elegant *makara-torana* (an arch flanked by crocodiles) of two loops. Many of its interior pillars show a relief of scrollwork, again suggestive of the Gupta tradition, while the ceilings are boldly carved with deep designs of cusps.

The *sanctum* doorway is of seven *sakhas* (vertical panels), the central one being decorated with various incarnations of Vishnu, including the Fish and the Tortoise. The lintel depicts goddess Lakshmi flanked by Brahma and Vishnu and surmounted by two bold sculptured friezes of which one represents the nine planets with a large figure of Rahu.

The *jangha* (wall) of the *sanctum* proper is decorated with two rows of sculptures. The upper row depicts scenes from the Krishna legend, including the acceptance of scented paste from Kubja, the subjugation of the serpent Kaliya, the elephant Kuvalayapida and the wrestlers Chanura and Sala, and the killings, respectively, of Putana, the storm-demon, the bull-demon and the cart-demon. The principal niches of the *jangha* represent Vaishnava images of Bhu-Varaha, Narasimha and Hayagriva.

The *sanctum* enshrines a three-headed and four-armed image of Vishnu as Vaikuntha; the central head is that of a human, while the heads on either side are that of a boar and a lion.

Above:
Detail of *makara-torana* from Lakshmana Temple

Above:
Battle scene from the plinth of Lakshmana Temple

An inscribed slab originally excavated at the base of Lakshmana Temple is now fixed in its *mandapa* passage. The inscription, dated to AD 953-54 in the reign of Dhanga, says that Yasovarman built this splendid mansion of Vishnu, enshrining an image of Vaikuntha. As Yasovarman died in *c.*954, the temple appears to have been built between 930-50, which fits in well with its architectural and sculptural peculiarities.

The female bracket-figures of the interior constitute masterpieces of medieval art. Among other sculptures, a pair of street-singers on the south façade is remarkable for the expression of intense devotional ecstasy. A master architect surrounded by apprentices represented on the east face of the south-eastern shrine also deserves notice.

Varaha Temple

The Varaha shrine, built on a lofty plinth, is essentially similar in design to the Lalguan-Mahadeva, but is simpler and more modest.

It is an oblong pavilion with a pyramidal roof of receding tiers, resting on 14 plain pillars. The temple enshrines a colossal monolithic image of Varaha, approximately 2.5 metres long and over 1.5 metres high. The image is of sandstone but is exquisitely finished to a glossy lustre and is carved all over with numerous figures of Brahmanical gods and goddesses.

Below:
The sandstone image of Varaha is over 1.5 metres high and is intricately carved with figures from the Hindu pantheon

Varaha is the boar incarnation of Vishnu and mythology tells of his rescuing the earth from devastating floods by taking her up on the tip of his snout.

The serpent Seshanaga is depicted in a devotional posture under the boar on the pedestal, which also preserves the feet of the broken figure of the earth-goddess. The flat ceiling of the shrine is carved with an exquisite design of a lotus flower in relief.

The shrine is built entirely of sandstone. It is obviously built later than the Brahma and Lalguan-Mahadeva temples, which belong to the phase of transition between granite and sandstone, and is thus dated to *c.*900-925.

Visvanatha Temple

Visvanatha Temple is among the finest monuments of Khajuraho, and shows all the elements of the developed Khajuraho temples, namely, entrance-porch, *mandapa*, *maha-mandapa* with transepts, vestibule and *sanctum* enclosed by an ambulatory with transepts on the sides and the rear. Enshrining a *linga*, it is at the north-eastern end of the Western Group.

Like Lakshmana Temple, it was a *panchayatana* temple, but of the four subsidiary shrines, only two in the north-east and south-west corners have survived.

Architecturally, this temple falls between the Lakshmana and Kandariya-Mahadeva temples and its importance lies in the fact that it anticipates Kandariya on many counts. Thus, the basement-mouldings

Above:
Visvanatha Temple

Right:
A small statue of Ganesha adorning one of the niches in Visvanatha Temple

resemble those of Kandariya and the two temples also agree in the general disposition of sculptures.
Three sculptural bands of equal size on the façades of the *jangha* wall and the representation on the basement niches of the 'Seven Mothers' (*saptamattrikas*), with Ganesha on one end and Virabhadra on the other, are also peculiar to these two temples at Khajuraho.

Even the *sikharas* of the two temples are similar in design, though that of Visvanatha is appreciably simpler, showing fewer minor *sikharas*.

Of the two inscriptions now built into the *mandapa* walls of the temple, the longer one was found in this temple and belongs to it. It is a long royal record which refers to the dedication of two *lingas*, one made of emerald and the other of stone, in a towering temple of Siva-Marakatesvara, built by the Chandella king, Dhanga, in 1002.

Previous Page:
Sculpted wall of Visvanatha Temple

Although the stone *linga* alone has survived,

Below:
Parvati shrine

there is no doubt that the inscription refers to

Visvanatha Temple, which, by its architectural grandeur and sculptural exuberance, is certainly a monument worthy of a king.

Visvanatha Temple has indeed the most beautiful sculptures, including figures of *sura-sundaris* and couples, erotic or otherwise. Noteworthy among the figures of the interior are a divine couple and a *sura-sundari* playing on a flute. Another plucking a thorn from her foot, appearing on the outer south façade also deserves notice for her charming expression.

Parvati Temple

This small temple, situated immediately to the south-west of Visvanatha, is a heavily-restored small shrine, originally comprising a *sanctum* and a porch. The porch is completely lost and of the *sanctum*, only the plinth has survived. The doorway belongs to a Vaishnava shrine. This is indicated by a Vishnu figure on the middle of the lintel. The image in the *sanctum* represents Gauri with the *godha* or iguana as her vehicle. Near Parvati Temple, facing the main road is a relatively new temple built by the maharaja of Chhattarpur about a hundred years ago.

Nandi Shrine

The detached Nandi pavilion forms an integral part of the architectural scheme of Visvanatha Temple. The two stand facing each other on a common terrace, which is approached by lateral flights of steps, the southern one being flanked by a pair of elephants and the northern by a pair of lions.

The pavilion enshrines a massive (2.2 metres long and 1.8 metres high) image of Nandi, the bull-vehicle of Siva, which faces the main deity of Visvanatha Temple.

The square pavilion rests on 12 pillars, with a shallow two-pillared bay projecting from the middle of each side, the whole enclosed by a low parapet of plain *kakshasana* balustrade. It has a pyramidal roof of receding tiers of *pidhas* with an almost plain circular ceiling of overlapping courses. The only noteworthy decoration on its façades is a bold elephant-frieze on the basement-moulding resembling that of Lakshmana Temple.

Below:
Nandi shrine in front of Visvanatha Temple

Chitragupta Temple

This is the only temple in Khajuraho dedicated to Surya, and is, indeed, one of the few shrines in all of north India dedicated to the Sun god. It is situated some 91 metres north of the Jagadambi Temple and 183 metres to the south-east of a three-storeyed stepped tank, built by the Chandellas, known as Chopra. In respect of plan, design, dimensions and decorative scheme, Chitragupta Temple closely resembles Jagadambi and consists of a *sanctum* without an ambulatory, a vestibule, a *maha-mandapa* with lateral transepts and an entrance-porch, the last being completely restored above the original plinth.

While Jagadambi has basement-mouldings carved with only geometrical designs, Chitragupta Temple also introduces a processional frieze representing a party of stone-carriers, besides some hunting-scenes and elephant-fights. The octagonal ceiling of its *maha-mandapa* hall marks

Below:
The lavishly-carved Chitragupta Temple

an elaboration over the square ceiling of Jagadambi. This temple thus appears more ornate and developed than Jagadambi and may consequently be slightly later in date.

The main image in the *sanctum* is an impressive sculpture of Surya standing in a chariot driven by seven horses. Three similar but smaller figures of Surya are depicted on the lintel of the ornate doorway. The temple walls are also carved with some of the finest figures of *sura-sundaris*, erotic couples and gods, including an eleven-headed Vishnu in the central niche of the south façade.

The sculptures on this temple, as on Jagadambi Temple, approximate those of Visvanatha in style and proportion and are not as slender as the ones on Kandariya. The architectural and decorative motifs also display the same affinity. Jagadambi and Chitragupta are, therefore, to be placed stylistically between Visvanatha and Kandariya and are dated to *c.*1000-25.

Right:
The highly-ornate *jangha* or wall of Chitragupta has a rhythmic beauty

Jagadambi Temple

Named for the image of Parvati now enshrined in the *sanctum*, Jagadambi Temple was originally dedicated to Vishnu, as is indicated by the prominence given to Vishnu on the *sanctum* doorway. The temple stands on a lofty platform contiguous with that of Kandariya-Mahadeva and strikingly resembles Chitragupta in respect of plan, design and general conception.

Its basement-mouldings, however, are simpler and are devoid of the processional frieze – a conspicuous feature of Chitragupta Temple. Again, while Chitragupta Temple has six pairs of *dvarapalas* (door-keepers) disposed all round the *maha-mandapa* interior, Jagadambi shows only three pairs.

The square ceiling of its *maha-mandapa* hall is much simpler than the octagonal ceiling of Chitragupta Temple, which thus appears to be relatively more ornate and evolved and

Above:
Jangha or wall of Jagadambi Temple

Left:
Detail from basement-moulding of Jagadambi Temple

therefore slightly later in date than this temple.

The sculptural embellishments of this temple have yielded some of the finest figures of gods, including a dignified sculpture of Yama, the god of death. Also to be noted are sculptures of some *sura-sundaris* and erotic couples, the last distinguished by a rare sensitivity and an expression of intense absorption and rapture, which transcend from the physical to the spiritual plane.

Kandariya-Mahadeva Temple

This Siva temple is the largest and the loftiest monument of Khajuraho, measuring about 30.5 metres in length and height and 20 metres in width, excluding the platform.

Its mature plan and design, its grand dimensions and symmetrical proportions, its superb sculptural embellishment and architectural elaboration, all mark it out as the most evolved of the central Indian building-style and one of the most sublime creations of Indian architecture.

The grand *sikhara* is decorated with an ascending series of 84 smaller replicas of itself. It is a lofty and intricately ornamented pile, somewhat restless in movement, but unified in theme and design.

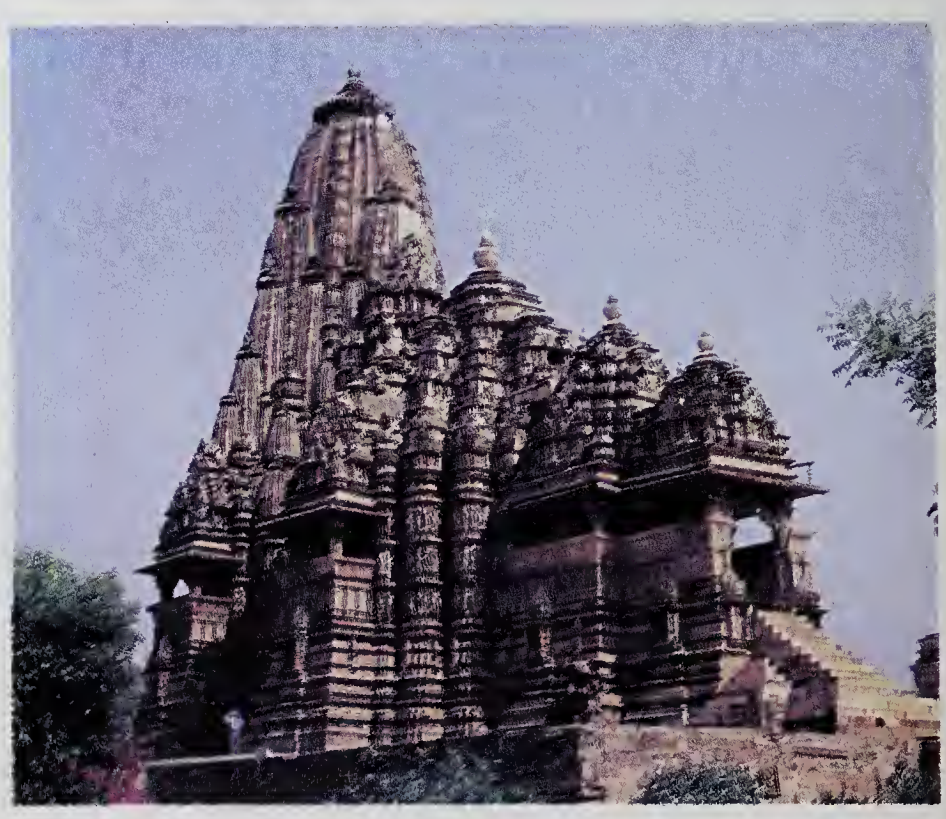
Like the other fully-developed temples of Khajuraho, this temple consists of an entrance-porch, *mandapa*, *maha-mandapa* with lateral transepts, vestibule and *sanctum* enclosed by an ambulatory with transepts on the sides and the rear.

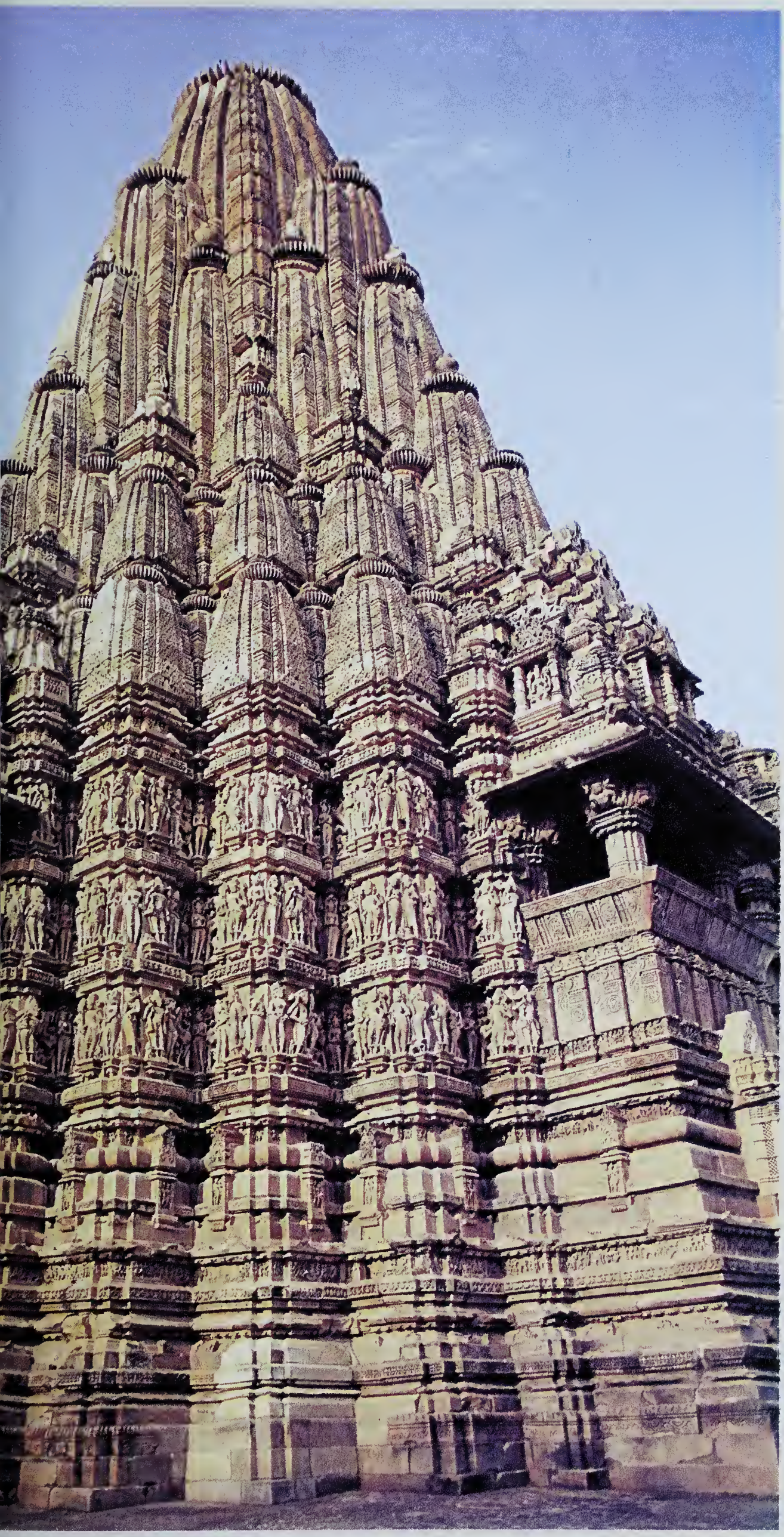
But what distinguishes Kandariya-Mahadeva Temple from the others is that it presents each constituent element of the plan and elevation on a grand scale and with considerable elaboration of design and ornamentation. Further, it has an extensively indented plan with the largest number of projections and recesses, which are rhythmically carried upon the elevation.

Kandariya-Mahadeva is the only temple of Khajuraho where the platform shows projections on the lateral sides and the rear, corresponding to the projections of the transepts. Again, of all the Khajuraho temples, it has the loftiest basement with the most numerous and elegantly-ornamented mouldings, which include two rows of processional-friezes teeming with elephants and horses, warriors, hunters, acrobats, musicians, dancers, devotees, and miscellaneous scenes of erotic couples.

The largest number of sculptures of alluring beauty appear on the three bands of its wall. An animated array of gods and goddesses, *mithunas* and *sura-sundaris* can be seen on the projections, with *vyalas* and *nagis* rampant in the recesses.

The interior of Kandariya-Mahadeva Temple is largely similar in design to that of the other developed temples, but is more spacious and gorgeous with a wealth of carvings and sculptures. Kandariya, for instance, is the only local temple with two *makara-toranas*, both of exquisite design.





Left:
The imposing south view of Kandariya-Mahadeva Temple

The sculptures on this temple are conspicuously more slender and taller than others and show the richest variety of *apsaras* in lively postures. Exhibiting a mastery in the rendering of female contours, these sculptures represent the high watermark of artistic excellence in Khajuraho.

As this temple was anticipated by Visvanatha Temple, completed *c.*1002, it may plausibly be assigned to the latter part of Vidyadhara's reign, *c.*1025-50. Support is lent to this suggestion by the discovery of a short epigraph on a *mandapa* pilaster of this temple, mentioning a king called Virimda, believed to have been another name for Vidyadhara.

Siva Temple

Sharing a platform with the Kandariya-Mahadeva and Jagadambi temples, and placed between them, is a much smaller but ruined Siva temple.The shrine's affiliation is indicated by a figure of Siva carved centrally on the lintel of the *sanctum* doorway.

The *sanctum* has perished, but the portico is intact and shelters a powerful figure of a *sardula*. It is not unlikely that this temple built in close proximity to Kandariya may have originally been dedicated to Parvati as part of the temple-complex.

Matangesvara Temple lies on the fringe of the renowned Western Group of temples. Dedicated to Siva, this temple is the only one at Khajuraho still in active worship. Scattered a little further away are the older temples, Chausath-yogini and Lalguan-Mahadeva.

Chausath-yogini Temple

Chausath-yogini Temple is the earliest building at Khajuraho and is situated on a low granite outcrop to the south-west of the Siva-sagar tank. In a fairly ruined condition now, this temple is made of granite and displays a marked simplicity of plan and design. However, it shares some of the characteristics of the typical Khajuraho temple in that it stands on a prominent platform, 5.4 metres high and its *jangha* or wall is divided into two registers.

The temple is planned as an open-air quadrangle with cells around it. Originally there were 67 of these peripheral shrines, of which only 35 have survived. Each cell is severely plain and roofed by a curvilinear *sikhara* of an elementary form. The shrine at the centre of the rear wall of 10 cells, directly facing the entrance, is the largest and constitutes the main *sanctum*.

A few simple mouldings on the facade are all the decoration that the temple displays. Khajuraho's Chausath-yogini Temple is perhaps the oldest *yogini* shrine in India. It is also unique among *yogini* temples in that it is quadrangular and not circular on plan; and its main shrine is situated against the back wall and not in the centre of the courtyard.

Three sandstone images, representing Brahmani, Mahesvari and Mahishasuramardini, have survived and are now in the local site museum of the ASI. Massive and rather squat in form, they are among the oldest sculptures of Khajuraho. The latter two are inscribed as Mahesvari and Hinghalaja.

The evidence of the sculptural and architectural styles, coupled with the early palaeography of the short labels on the images, indicates that the temple can probably be dated to the last quarter of the 9th century.

Lalguan-Mahadeva Temple

Situated some 603 metres west of the Chausath-yogini, on the bank of an old lake called Lalguan-sagar, this temple is of modest size and design. A now-dilapidated pyramidal superstructure of receding tiers of *pidhas* roofs it. Its entrance porch has completely disappeared, and the doorway is plain but for a diamond carved on the door-sill.

The interior of the *sanctum* is quite plain, and has six pilasters; its sandstone ceiling, comprising two intersecting squares, is topped with a course bearing a lotus flower in relief. As this temple shares its plan and design with the Brahma Temple and like it belongs to the transitional phase when sandstone was introduced but granite had not ceased to be used, it is slightly later than the Chausath-yogini and is datable to c.900. This temple, like Chausath-yogini, is outside the present enclosure of the Western Group.

Matangesvara Temple

Considered the holiest of the Khajuraho temples, thousands of pilgrims visit Matangesvara on Mahasivaratri. The temple is illuminated with tiny lights and the massive *linga* decorated with flowers and sandalwood paste.

Matangesvara is situated on the north bank of Siva-sagar tank, immediately to the south of Lakshmana Temple. It is probably the plainest among the sandstone temples.

Right:
Bhairava idol on the path leading to Matangesvara Temple

Above:
Matangesvara Temple

On plan and in design, it is an elaboration of the Brahma Temple, with one notable difference – the central projections on the three sides are marked by balconied windows, canopied by projecting eaves, which are characteristic of the developed Khajuraho temples.

Each such projection also shows a prominent niche, which is another distinguishing feature of the local temple style. While retaining its likeness to Brahma Temple, Matangesvara anticipates the compositional arrangement of the *mandapa* roofs of the developed Khajuraho temples.

Its pillars, however, are plain to the point of being austere, and carry plain capitals and brackets. The ceiling, formed of overlapping concentric courses, shows elementary ornaments of cusps (*kola* courses) and floral cusps (*gajatalu* courses) without any attempt at elegance or elaboration.

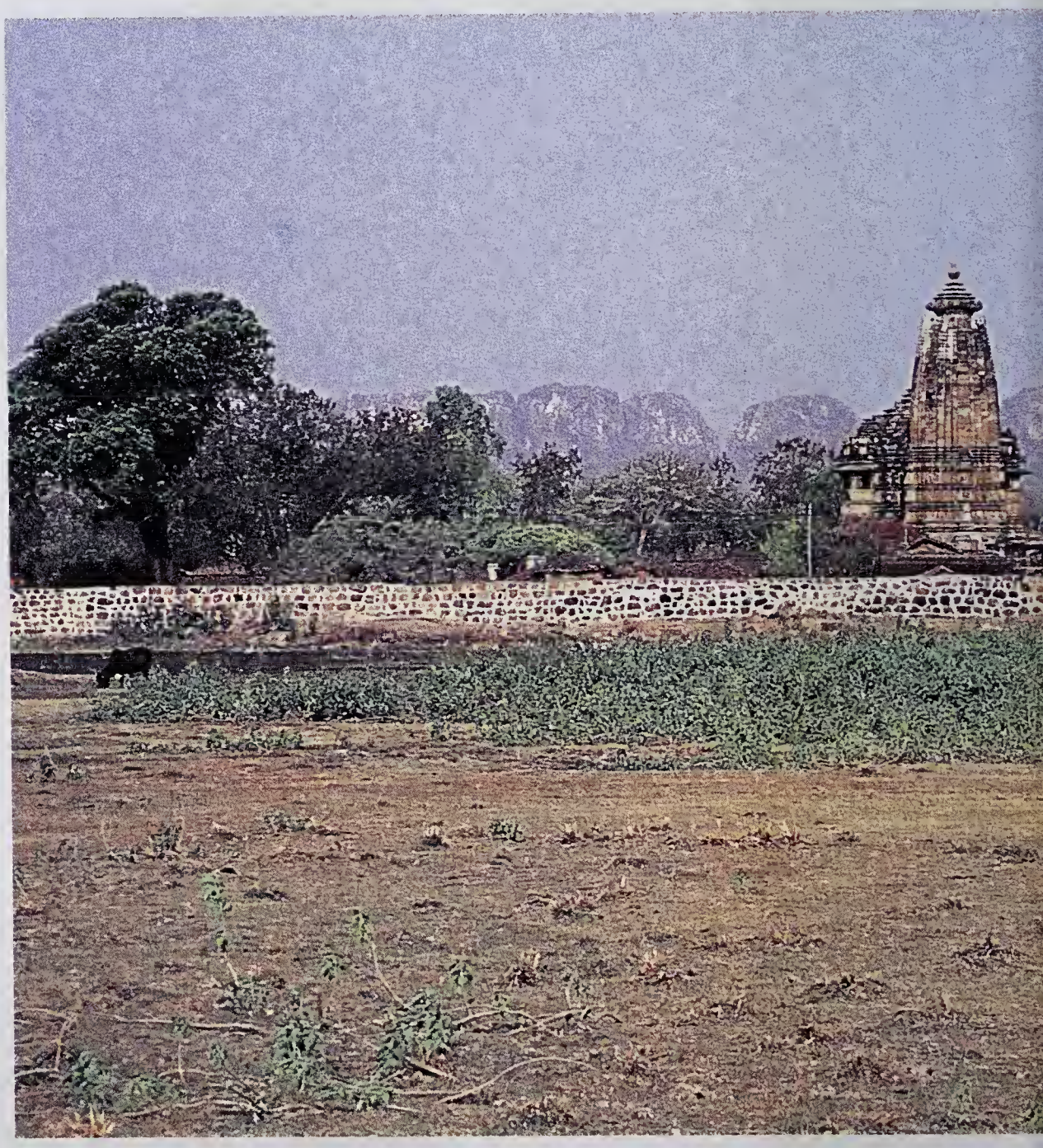
Since both its exterior and interior are almost devoid of that exuberant ornamentation, which came to be a hallmark of the developed Khajuraho style, there is no doubt that this is one of the earliest temples of Khajuraho, and is assignable to *c.*900-925.

The *sanctum* floor is almost completely occupied by a large Gauri-*patta*, some six metres in diameter, supporting a stupendous polished *linga*, some 2.5 metres high and a metre in diameter. On the *linga* are written in indelible ink, later Persian and Nagari inscriptions which are not of much significance.

Right:
The massive *linga* enshrined in Matangesvara Temple is under active worship

The Eastern Group of Temples

Vamana Temple



The Eastern Group of monuments, situated near Khajuraho village, includes three Brahmanical temples, Brahma, Vamana and Javari, and three Jaina temples, Ghantai, Adinatha and Parsvanatha. The Brahmanical temples are located along or near the Khajuraho-sagar, while the Jaina temples are situated further south and are conveniently accessed by a metalled road.

A colossal statue of Hanuman, the monkey-god, is housed in a modern shrine situated about half-way between the Western Group of temples and Khajuraho village. It is interesting mainly on account of a short dedicatory inscription on its pedestal, dated 316 of possibly the Harsha era (AD 922), being the oldest dated inscription at Khajuraho.

Above:
Brahma Temple, one of the earliest monuments in Khajuraho

Brahma Temple

This temple has a simple plan and design. Its *sikhara* is made of sandstone and the body of granite. It occupies a fine position on the bank of the Khajuraho-sagar or Ninora-tal.

It is mistakenly called Brahma Temple on account of a four-faced *linga* now enshrined in the *sanctum*, but it must have originally been dedicated to Vishnu as shown by his figure carved on the lintel of the *sanctum* doorway.

It is a modest structure, comprising a *sanctum* and a porch, the latter now completely lost and the former roofed by a pyramidal *sikhara* of receding tiers of *pidhas*, crowned by a prominent bell-member. The *sanctum* is cruciform externally, with projections on each side, and square internally, resting on 12 plain pilasters of granite. The projection on the east contains the entrance and that on the west is pierced with a smaller doorway, while the lateral projections on the remaining two sides contain plain latticed windows.

Except for the boldly-modelled figures of the Brahmanical trinity on the lintel and of Ganga and Yamuna at the base, its doorway is unornamented. Its *jangha* or wall, divided into two registers, is also plain. Despite some difference in details, this temple belongs to the same structural phase as the Lalguan-Mahadeva, with which it shares a common plan, design, decoration and building material. The temple is consequently assignable to *c.*900.

Above:
Sculptured figures from Vamana Temple

Vamana Temple

This temple, dedicated to Vamana or the dwarf incarnation of Vishnu, is situated about 200 metres to the north-east of Brahma Temple. It is a *nirandhara* temple, that is, one without an ambulatory. It has a *sapta-ratha* or seven-projectioned *sanctum*, vestibule, *maha-mandapa* with lateral transepts and entrance-porch, of which only the plinth has survived.

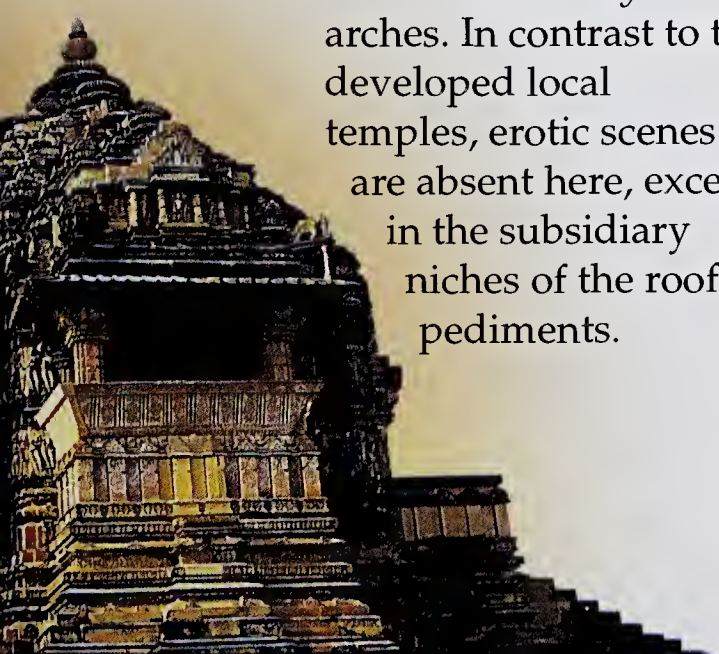
The *sikhara* of Vamana Temple is not encumbered by subsidiary *sikharas* and is embellished with a fretwork of *chaitya* arches. In contrast to the developed local temples, erotic scenes are absent here, except in the subsidiary niches of the roof-pediments.

It is also noteworthy for the roof over the *maha-mandapa* – the roof was characteristic of the medieval temples of western India, but this is the only example of its kind at Khajuraho.

The temple's outer walls are girdled by only two bands of sculptures that are as fine as those on the other developed temples and include graceful figures of *sura-sundaris*. The main niches of the *sanctum* contain, in the lower row, Vaishnava images of Varaha, Narasimha and Vamana.

The sculptural style of the *sura-sundaris* indicates that the temple is later than the Kandariya, whose style it continues. It is, therefore, dated to *c.*1050-75.

Below:
The spire over the *sanctum* of Vamana Temple is devoid of any subsidiary *sikharas*



Javari Temple

This temple, dedicated to Vishnu, is situated about 200 metres south of Vamana Temple. It is a small but well-proportioned *nirandhara* temple, consisting of a *sanctum*, vestibule, *mandapa* and portico. The Javari Temple is an architectural gem and is indeed remarkable as much for its ornate *makara-torana* as for the slender and soaring outline of its *sikhara*.

The carvings and the three bands of sculptures on its outer walls are as rich as on the larger temples. On general plan and in design, the Javari Temple resembles Chaturbhuja and is datable between *c.*1075 and *c.*1100.

This temple, however, shows two significant architectural features characteristic of the developed medieval temples of western India. First, its *jangha* or wall is separated from the *sikhara* by a projecting curved cornice or a *kuta-chhadya*. Second, the gods on the lower row of the *jangha* are placed in niches canopied by *torana*-arches.

Ghantai Temple

The temple, locally called Ghantai, on account of the chain-and-bell (*ghanta*) motifs carved on its tall elegant pillars, is situated to the south of Khajuraho village. It is the shell of a structure of essentially the same design as Parsvanatha Temple.

Below:
Javari Temple

Right:
The pillars embellished with bells that give Ghantai Temple its name

The Ghantai Temple is grander in conception and nearly twice as large as Parsvanatha. All that has survived of Ghantai is an entrance-porch and a *maha-mandapa*, both resting on four pillars that support a flat ornate ceiling. The coffered ceiling of the entrance-porch is bordered by oblong panels carved with exquisite groups of dancers and musicians.

Its *maha-mandapa*, like that of Parsvanatha, is entered through an elaborate doorway and was originally enclosed by a solid wall, of which only a few supporting pilasters have survived. The door-lintel displays centrally an eight-armed figure of *yakshi* Chakresvari, seated on Garuda. The architrave surmounting the doorway is carved with 16 auspicious symbols seen in a dream by Jina Mahavira's mother at the time of conception, a piece of iconography identified with the Digambara sect.

The similarity in plan and design between this and Parsvanatha indicates that the two temples cannot be far removed from each other in date. Of the two, Ghantai appears slightly more evolved and is consequently datable to the end of the 10th century.

Other Jaina Temples

About 400 metres south-east of Ghantai Temple is situated a group of Jaina temples enclosed within a modern compound-wall and accessible by a metalled road. The group comprises the Parsvanatha, Adinatha and Santinatha temples, besides numerous modern shrines, some of which stand on the ruins of older ones, while the rest are built partly with old material and contain old images.

However, only Parsavanatha and Adinatha are in a good state of preservation. The only divergence from the typical Khajuraho temple is in the absence of voids in their elevations, and the window openings so common in the other temples.

Numerous ancient Jaina sculptures, some of them inscribed, are built into the compound-wall. The temple of Santinatha enshrines a 4.5-metre high image of Adinatha, on the pedestal of which, it is reported, exists a dedicatory inscription dated 1027-28, now hidden under plaster. Drastically renovated, this temple has an old nucleus with an oblong enclosure of shrine-cells, typical of medieval

Above:
Parsvanatha Temple is one of the largest Jaina shrines at Khajuraho

Jaina architecture. Among the ancient sculptures, the one representing Jina's parents is remarkable for its artistic execution.

Parsvanatha Temple

This temple, originally dedicated to the first *tirthankara*, is one of the finest monuments of Khajuraho and the largest among the Jaina temples here. It is distinguished by a few individual features of design and composition.

It is oblong on plan with axial projections on the two ends; the projection on the east constitutes the entrance-porch, while that on the west comprises a shrine attached to the back of the *sanctum*. Although it is a *sandhara* temple, the transepts with the balconied windows, which are so characteristic of the developed Khajuraho style, are absent. The outer wall is solid and embellished with three bands of graceful sculptures, with no voids to relieve the monotony. In the absence of balconied openings, perforated windows are introduced to admit diffused light into the interior of the temple.

The entrance-porch shows an ornate ceiling of coffered design with five pendants, the central one being exquisitely embellished with chain and floral patterns, terminating in a pair of intertwined flying *vidyadhara* figures. The interior consists of a *sanctum* enclosed by an ambulatory, a vestibule and a *maha-mandapa* provided with a doorway.

The door-lintel of the *maha-mandapa* bears a ten-armed image of *yakshi* Chakresvari riding on Garuda, while that of the *sanctum* shows figures of the Jinas.

Despite its Jaina affiliation, Parsvanatha Temple bears a significant kinship to Lakshmana Temple in the Western Group in that its sculptures show a predominance of Vaishnava themes, which include Parasurama, Balarama with Revati, a group of Rama, Sita and Hanuman and the Yamalarjuna episode of the Krishna legend.

The sculptures of this temple also approximate those of the Lakshmana in voluminous modelling, proportion and poise. In addition to the superbly expressive images like those of Agni, Siva, Kama with Rati and Lakshmi-Narayana, this temple bears some of the loveliest *sura-sundari* figures, such as those applying collyrium and painting their feet (on the south façade) or donning their ankle-bells (on the north façade).

Despite the striking affinity in sculptural style and theme, Parsvanatha shows some advance over Lakshmana Temple in the form and design of the *sikhara*. Further, while Lakshmana is girdled by two sculptural bands on the outer facades, this temple has three rows, the top one largely showing flying *vidyadharas*. Being similar to Lakshmana, but slightly more advanced in these few details, this temple is assignable to *c.*950-70, during the early part of King Dhanga's reign. This, in fact, is supported by an inscription on the *maha-mandapa* doorway.

Below:
Intricately carved doorway to Adinatha Temple

Adinatha Temple

This Jaina temple dedicated to Jina Adinatha is smaller than Parsvanatha, and located immediately to its north. It is a *nirandhara* temple, of which only the *sanctum* and vestibule have survived. In elegance of sculptural style as well as in general plan and design, it bears the

closest kinship to Vamana. In fact, the only noteworthy difference between the two lies in the decoration of the top row of the outer wall. In the case of Vamana this shows diamonds in niches and here a band of flying *vidyadharas*, also found on Javari, Chaturbhuja and Duladeo temples. As its *sikhara* is not as squat and heavy as that of the Vamana, it appears slightly more evolved and somewhat later in date than Vamana.

Adinatha Temple is girdled by three bands of elegant sculptures including charming *sura-sundaris*. The principal niches of the outer façades contain images of Jaina *yakshis*. The roof of the vestibule deserves particular attention for its elegant design and decoration.

Below:
Adinatha Temple is noteworthy for the elegance of its sculptures

The Southern Group of Temples

The Southern Group of monuments comprises the Duladeo and Chaturbhuja temples.

Duladeo Temple

Duladeo Temple, also called Kunwar-Math, is situated south of Ghantai Temple and is the latest temple of Khajuraho. Dedicated to Siva, it is a *nirandhara* temple and consists of a *sanctum*, vestibule, *maha-mandapa* and porch. On plan and in design, it has some features common with the developed medieval temples of the Deccan and western India, though its scheme of ornamentation is typical of Khajuraho.

Duladeo Temple belongs to the later phase of Khajuraho temples

While its *sikhara,* clustered round by three rows of minor *sikharas*, is of the usual developed form, its *maha-mandapa* shows some peculiarities of design and decoration. The *maha-mandapa* hall is remarkably large and octagonal, with a corbelled, circular ceiling.

Even in respect of plastic style and decoration, the Duladeo has many individual features that distinguish it from the rest of the Khajuraho temples. While the dancing *apsaras* of its interior and the flying *vidyadharas* on the top row of its façade show dynamic movement, its sculptures are generally stereotyped and overburdened with ornamentation.

This is best illustrated by the elaborately-crowned and heavily-ornamented *apsaras* inside the porch, and by the river-goddesses of the doorway, standing under umbrellas decorated with pompons.

The iconography of this temple shows some distinctive, almost stereotypical traits. The Ashtavasu figures are invariably depicted here with a crocodile-mount in place of the usual bull, while Yama and Nirriti, two of the *dikpalas*, wear their raised curls in a stylised fan shape. The façade carries tedious repetitions of the images of standing Siva and Siva-Parvati with identical attributes, displaying a poverty of ideas and an artistic degeneration.

Thus, plastically and iconographically, the temple marks the exhaustion of the remarkable vitality for which the Khajuraho sculptures are justly famed. These considerations, combined with the advanced proto-Nagari characters of its graffiti, indicate that it is assignable to *c.*1100- 50.

Left:
The image of Vishnu enshrined in Chaturbhuja Temple presents a different aspect from every angle

Chaturbhuja Temple

This is the farthest temple, situated about 3 kms south of Khajuraho and 600 metres south-west of Jatkari village.

Right:
Chaturbhuja Temple

Chaturbhuja is a *nirandhara* temple of a modest size, similar to Javari, and consists of a *sanctum* carrying a simple *sikhara* of heavy proportions, a vestibule, *mandapa* and porch. The temple shows some notable features.

Chaturbhuja is the only developed local temple which does not have erotic sculptures. Although the temple is girdled by the three usual bands of sculptures, all figures, except those of the *vidyadharas* in the top row are stereotyped and without much life or expression. The large (2.7 metres high) image of a four-armed Vishnu enshrined in the *sanctum*, however, is remarkable for its expression of transcendental calm and bliss.

The consort of Narasimha, figured in the northern niche of the *sanctum* façade, is also noteworthy. The temple anticipates Duladeo in many features of plastic style and ornamentation and is datable to *c*.1100.

New Discoveries at Khajuraho

The visible panorama of Khajuraho covers 22 temples but legend tells of 84 shrines originally existing in the area. In order to ascertain the veracity of this legend the Archaeological Survey of India began, in 1980, to carry out extensive explorations around the extant temples. ASI efforts paid rich dividends with the discovery of 18 ancient mounds.

The largest mound, Bijamandala, was explored in greater detail from March 1999 onwards. Located 4 km south-southeast of the Western Group of temples, the mound revealed the remains of a temple that was perhaps the largest of the Khajuraho group in that it is some 4 metres longer than Kandariya-Mahadeva.

The mound, surmounted by a small platform of coarse, dressed stone is capped by a broken marble *yonipatta* pedestal with an enshrined Siva *linga*. The excavation revealed a series of exquisitely-carved mouldings. The entire architecture consisting of the *garbha-griha*, *antarala*, *maha-mandapa*, *mandapa*, and *ardha-mandapa* could be discerned from the maze of partly excavated

structures revealed initially. The extant remains belong to the *pitha* and the *adhisthana* mouldings of the temple. The lowest of these rest on coarsely dressed blocks, intended to remain under the soil. Above the roughly chiselled blocks are mouldings with friezes of floral motifs.

Sculpted figures of various gods were also found in the debris, as were a few on the shrine. The most exquisite was a Sarasvati on the southern façade of the *mandapa*. Among the other sculptures were figures of Vishnu, divine couples, amorous couples, *apsaras* and Jaina *tirthankaras*.

Interestingly, several of the sculptures found were in a semi-carved state; even the mouldings contain some of these unfinished statues.

It appears from the remnants of the structure that although the building of the temple was taken up as the most ambitious project during the later part of the 10th or the early 11th century, it was not quite completed.

The *garbha-griha* had reached its completion but the portion from the *maha-mandapa* to the *ardha-mandapa* was in the process of being built upon, as seen by the presence of the semi-carved sculptures and the remains of a ramp leading to the temple. Later, perhaps due to dwindling resources, the work began to flag and was finally abandoned.

Below:
The recently excavated Bijamandala mound

Kalinjar

The Chandella fort of Kalinjar, about 100 kms from Khajuraho, is positioned commandingly on an isolated outcrop of the Vindhya mountains, overlooking the vast Gangetic plains. This mighty fort, with its reputation of invincibility, was a coveted trophy for many a powerful and ambitious conqueror in medieval times.

The origin of this fortress-stronghold is enmeshed in myths. A popular one dates it to the time when the gods roamed the earth, and the fort was named Kalinjar, after Siva, the Lord of Destruction (*kal*-death, *jar*-decay).

Historically, the fort has been associated with the Chandella rulers of Bundelkhand between 9th and 15th century, and remained strategically important till the time of the Mughals. A polished stone at the entrance of the Neelkanth Temple within the fort proclaims the Chandella lineage of the fort.

Both the city and fort of Kalinjar were attacked several times by Afghan invaders as well as by the Delhi Sultans. Mahmud of Ghazni who raided India several times from 1000-27, earned the title Lord of Kalinjar after repeatedly laying siege to the fort.

The Mughals under Humayun attacked Kalinjar, but it was Akbar who finally conquered it in 1569. He gifted it to Birbal, one of the 'nine jewels' of his court. From Birbal it passed into the hands of Chhatrasal, the legendary Bundela leader and finally fell into British hands in 1812.

Neelkanth Temple, built by the Chandella ruler Parmardideva, is situated on the western face of the Kalinjar plateau. Carved images of Kala-Bhairava, Ganesha and Hanuman lie

along the steps leading to the temple. Above the temple is the rock-cut pool, Swarga Rohan Kund, and in a niche by this stands a colossal 18-armed figure of Kala-Bhairav. The temple is considered very auspicious and thousands of devotees climb the steep steps to pay obeisance.

Raja Aman Singh's palace within the fort has been converted into a site museum by the Archaeological Survey of India.

Ajaygarh

Ajaygarh fort is about 80 kms from Khajuraho via Panna. It was once the capital of the Chandellas. Built by them after constructing Mahoba and Kalinjar, it formed part of a second round of building to fortify the expanding boundaries of their kingdom. Surrounded by dense forests, Ajaygarh is perched on a high plateau. The fort walls hug the rim of the plateau, and within the fort are remains of palaces, temples and tanks.

Despite its inaccessibility and the difficult 250-metre climb, the fort is well worth visiting for its wonderful views. The large stone steps here once helped elephants make the steep ascent. Encircling the hill, the fort wall encloses partly-ruined temples; only four of the original 22 temples remain. The old stone quarry nearby, now filled by a lake is said to have provided the stone for temples of Khajuraho.

Above left:
Ramparts of Kalinjar Fort

Right:
Neelkanth Temple within Kalinjar Fort

PRACTICAL INFORMATION

Arriving in India

When to come to India

The best time to come to India is between October and March. From December through January, the day temperature in the plains of northern India is around 18°C (64°F) and could go down to 2°C (39°F) at night.

The summer months of May and June are hot, and the temperature can rise as high as 46°C (115°F). After the scorching heat, monsoons arrive towards the end of June and the rainy season stretches till September.

Before coming to India

There are a few things you need to take care of before travelling to India.

Visa: There are three kinds of visas for tourists.

1. The 15-day single/ double-entry transit visa. This visa is valid for 30 days from the date of its issue.

2. The 3-month multiple-entry visa. This visa is valid for 90 days from the date of first entry into India, which must be within 30 days from the date of its issue.

3. The 6-month multiple-entry visa. This visa is valid for 180 days from the date of its issue, not from the date of entry into India.

Visa Extension: Only the 6 -month visa may be extended, that too, only for 15 days.

Health

Your health during your travel in India depends on three things: Precautions taken before arrival, day-to-day health care, and efficiency in tackling emergencies.

Precautionary medication is the best bet against common ailments like diarrhoea, dysentery and malaria. Malaria is a problem in India during the rainy season. So, if you are coming at that time of the year, do consult your doctor for precautionary anti-malarial medication. While in India, use mosquito repellent ointment.

If you are not already vaccinated against Hepatitis B, get it done before travelling.

Those not accustomed to Indian conditions are usually vulnerable to stomach problems. It is advisable to seek qualified medical advice before travelling and carry your own first-aid kit.

Delhi has many government as well as privately run hospitals and nursing homes. The government hospitals have modern medical facilities but due to large patient turnout, medical assistance is slow.

Arriving in Delhi by Air

The closest international airport for Khajuraho is Delhi. The Delhi airport is called the Indira Gandhi International Airport (IGI).

It has two terminals:

Terminal 1 for domestic flights and **Terminal 2** for international ones. Terminal 2 is located about 19 kms from the city centre at Connaught Place and is equipped with all modern facilities; while Terminal 1 is the old airport, basic but efficient. This is located 12 kms away from the city centre. The two terminals are 7 kms away from each other. There is a pre-paid taxi counter in the Arrival area of both Terminals. It is a good idea to hire a pre-paid taxi to avoid being over-charged.

Customs

There are two channels for customs clearance at international terminals in Indian airports: Green Channel and Red Channel.

Green Channel

This is for unhindered exit from the airport. You can walk through the Green Channel if you are not carrying goods that attract customs duty.

Red Channel

For those who have anything to declare, including money worth more than US $2,500.

Money

Indian currency is called the Rupee. It is available in denominations of 1000, 500, 100, 50, 20, 10, 5, 2, 1. One rupee equals 100 paise.

Credit Cards

Credit cards are especially popular in urban areas. All major international credit cards are used – Visa, Amex, Mastercard.

Banks

Banks are open from 10 am to 2 pm Monday to Friday and 10 am to 12 pm on Saturdays. However, most banks remain closed on Sundays and on national holidays.

Travel Within India

By Air

Daily flights connect Khajuraho to Delhi, Agra and Varanasi. Khajuraho Airport is only 5 kms from where most hotels are located. Taxis and auto-rickshaws are available for transfer. The Indian Airlines office next to Hotel Clarks Bundela is open from 10 am to 5 pm daily.
It would be best to check the flight timings either with your travel agent or the airline offices listed below:

Indian Airlines
Hotel Temple Complex
Airport Road
Ph 74035, 74036

Jet airways
Civil Airport
Ph 74406, 74407

By Rail

Indian Railways run a gigantic, modern and organised network that connects the metros to most major and minor destinations within India. However, trains in India are very crowded and it is necessary to reserve a seat or a berth to travel in any degree of comfort. Train tickets must be bought before you enter the train. You will be penalised if you do not have one and intend to buy it on board.

The nearest railway station for Khajuraho is Jhansi 172 kms away. The New Delhi-Bhopal Shatabdi Express is the most convenient train to Jhansi. It leaves New Delhi at 6.00 am and reaches Jhansi at 10.25 am; the return train leaves Jhansi at 5.55 pm to reach Delhi by 10.50 pm.

Satna, 117 kms away, is the nearest railhead for travellers coming to Khajuraho from Varanasi or Kolkata.

Arriving by Road

Khajuraho is connected by regular buses to Jhansi and Satna. The state roadways buses are available from outside Jhansi railway station. The journey from Jhansi to Khajuraho takes around three hours.

Satna to Khajuraho by taxi takes an hour-and-a-half. There are several buses, which run daily from Satna to Khajuraho.

In and Around Khajuraho

Taxis are easily available at the airport and at all major hotels. The best way to move around Khajuraho is by bicycle, since it is flat land and pleasantly traffic-free. Bicycles can be hired from several places in the village and cost very little. Auto-rickshaws and cycle-rickshaws are the other modes of transport and can be hired for a full-day or half-day trip.

Car Rentals

The five-star hotels will book a taxi for you according to your specifications of time and budget. You can also easily hire a taxi to visit the fortresses of Kalinjar and Ajaygarh, which are a day's excursion. Panna National Park, set along the Ken river also makes for a pleasant day-long excursion by car.

Guides

In Khajuraho, registered guides can be organised at the Madhya Pradesh Tourist Office or at Raja's Café.

In fact, most hotels too can arrange for guides, both on a daily and a half-day basis. Guides fluent in French, German, Spanish and Japanese are easily available in Khajuraho, though their services are more expensive. Madhya Pradesh Tourism organises a novel headset tour of the Western Group of temples.

Tours are run by the following:

MP Tourism Development Corporation
Chandela Cultural Centre
Khajuraho
Ph (07686) 74051
Fax (07686) 72330

It is advisable to go to an established travel agent to coordinate and organise your travel plans. The better known hotels have their own travel agents and tour operators.

Important Road Distances

Place	Distance in kms
Agra	402
Allahabad	302
Bhopal	383
Chhattarpur	47
Chitrakoot	195
Jhansi	172
Kalinjar Fort	98
Mahoba	61
Orchha	180
Panna National Park	58
Raneh Falls	20
Satna	117

PRACTICAL INFORMATION

Some Embassies & High Commissions in Delhi

Australia
1/50 G Shanti Path
Chanakyapuri
Ph 6888223/
6885556
Fax 6874126

Austria
EP 13 Chandragupta
Marg, Chanakyapuri
Ph 6889050/
6889049
Fax 6886929

Bangladesh
56 Ring Road
Lajpat Nagar III
Ph 6834668
Fax 6840596

Belgium
50 N Shanti Path
Chanakyapuri
Ph 6875728
Fax 6885821

Bhutan
Chandragupta Marg
Chanakyapuri
Ph 6889230
Fax 6876710

Canada
7/8 Shanti Path
Chanakyapuri
Ph 6876500
Fax 6876579

China
50 D Shanti Path
Chanakyapuri
Ph 6871586
Fax 6885486

Denmark
11 Aurangzeb Road
Ph 3010900
Fax 3792019

Finland
E 3 Nyaya Marg
Chanakyapuri
Ph 6115258
Fax 6886713

France
2/50 E Shanti Path
Chanakyapuri
Ph 6118790
Fax 6872305

Germany
6/50 G Shanti Path
Chanakyapuri
Ph 6871831
Fax 6877623

Greece
EP 32
Dr S Radhakrishnan
Marg, Chanakyapuri
Ph 6880700
Fax 6888010

Hungary
2/50 M Neeti Marg
Chanakyapuri
Ph 6114737
Fax 6886742

Indonesia
50 A Kautilya Marg
Chanakyapuri
Ph 6118642/6118646
Fax 6874402

Iran
5 Barakhamba Road
Ph 3329600
Fax 3354093

Ireland
230 Jor Bagh
Ph 4626714
Fax 4697053

Israel
3 Aurangzeb Road
Ph 3013238
Fax 3014298

Italy
50 E Chandragupta
Marg, Chanakyapuri
Ph 6114355
Fax 6873889

Japan
50 G Shanti Path
Chanakyapuri
Ph 6876581
Fax 6885587

Kenya
34 Paschimi Marg
Vasant Vihar
Ph 6146538
Fax 6146550

Malaysia
50 M Satya Marg
Chanakyapuri
Ph 6111291/6111292
Fax 6881538

Mauritius
EP 41 Jesus & Mary
Marg, Chanakyapuri
Ph 4102161
Fax 4102194

Nepal
1 Barakhamba Road
Ph 3329218
Fax 3326857/
3329647

The Netherlands
6/50 F Shanti Path
Chanakyapuri
Ph 6884951
Fax 6884956

New Zealand
50 N Nyaya Marg
Chanakyapuri
Ph 6883170
Fax 6872317

Norway
50 C Shanti Path
Chanakyapuri
Ph 6873573/
6873532
Fax 6873814

Pakistan
2/50 G Shanti Path
Chanakyapuri
Ph 6110601/6110605
Fax 6889200

Philippines
50 N Nyaya Marg
Chanakyapuri
Ph 6889091
Fax 6876401

Portugal
13 Sunder Nagar
Ph 4351262
Fax 4351252

Russia
Shanti Path
Chanakyapuri
Ph 6873800
Fax 6876823

Singapore
E 6 Chandragupta
Marg, Chanakyapuri
Ph 6885659
Fax 6886798

South Africa
B 18 Vasant Marg
Vasant Vihar
Ph 6149411
Fax 6143605

South Korea
9 Chandragupta
Marg, Chanakyapuri
Ph 6885374/75
Fax 6884840

Spain
16 Sundar Nagar
Ph 4359004/05
Fax 4359008

Sri Lanka
27 Kautilya Marg
Chanakyapuri
Ph 3010201
Fax 3793604

Sweden
Nyaya Marg
Chanakyapuri
Ph 4197100
Fax 6885401

Switzerland
Nyaya Marg
Chanakyapuri
Ph 6878372
Fax 6873093/
6112220

Thailand
56 N Nyaya Marg
Chanakyapuri
Ph 6118103
Fax 6872029

United Kingdom
Shanti Path
Chanakyapuri
Ph 6872161
Fax 6872882

**United States
of America**
Shanti Path
Chanakyapuri
Ph 4198000
Fax 4190017

MPTDC Tourist Information Counters

(Madhya Pradesh Tourism Development Corporation)

Khajuraho
Chandela Cultural Centre
Ph 42330

New Delhi
19 Ashoka Road
204-205 Kanishka Shopping Plaza **Ph** 3341187/3366528

Bhopal
4th Floor, Gangotri Building
T T Nagar
Ph (0755) 774340/42/43
Fax (0755) 774289/772384
E-mail mail@mptourism.com

Mumbai
74 World Trade Centre
Colaba
Ph (022) 2187603
Telefax (022) 2160614
E-mail mptourism@bol.net.in

Kolkata
Chitrakoot, Room No 7
230-A A J C Bose Road
Ph (033) 2478543
Telefax (033) 2435855
E-mail mptourism@cal2.vsnl.net.in

Ahmedabad
G-3 Hemkunt Complex
Ashram Road
Ph (079) 6580449
Telefax (079)6580395
E-mail mptahd@satyam.net.in

Nagpur
407-A 4th Floor
Lokmat Bhawan
Wardha Road
Ph (0091) 712523/374
Telefax (079)6580395
E-mail mptahd@satyam.net.in

STD Codes	
Agra	0562
Bhopal	0755
Delhi	011
Jhansi	0517
Khajuraho	07686
Kolkata	033
Mumbai	022
Satna	07672
Varanasi	0542

Sound & Light Show

March - August
7.30 - 8.30 pm (English)
8.40 - 9.30 pm (Hindi)

September - February
7.00 - 7.50 pm (English)
8.10 - 9.00 pm (Hindi)

Entry Fees
Rs 200 for foreigners
Rs 50 for Indians

Khajuraho Dance Festival

The Western Group of temples provides the backdrop for a dance festival held annually in the months of February-March. The week-long cultural extravaganza attracts some of the greatest exponents of classical Indian dance, who consider it a privilege to perform here.

Communications

Post offices

The main post office in Khajuraho provides a wide range of facilities, like telegraph, fax and a courier service that operates under the brand name EMS-Speed Post. All post offices are open from 10 am to 6 pm Monday to Saturday.

Telephone

ISD (international), STD (domestic long distance), and local telephone booths are available all over Khajuraho. The rates for international calls are fixed, but calls within the country are charged on the basis of a pulse rate, which varies for different cities, and for different times of the day.

Most booths remain open till midnight. Some of these booths have facilities for sending and receiving fax messages.

E-mail

Internet and e-mail connections are easily available in Khajuraho. It has quite a few cybercafes, where for a nominal amount you can access the Net.

Internet Hut near the ASI Museum Khajuraho is perhaps the most reliable for Internet access; an hour's surfing costs less than Rs 100.

However, power failures can make connections haphazard. Private telephone booths also provide connections but at a heavy charge.

Major International Airlines Offices in Delhi

Air India
Upper GF
Jeevan Bharati Building
124 Connaught Circus
Ph 3731225
Fax 3739796
Airport Ph 5696621/
5652050

Air France
7 Atma Ram Mansion
Scindia House
Connaught Place
Ph 3738004/3312853
Fax 3716259
Airport Ph 5652099/
5652294

Air Lanka
G 55 Connaught Circus
Ph 3731473-78
Fax 3731480
Airport Ph 5652957

British Airways
DLF Plaza Tower
Qutb Enclave, Gurgaon
Ph 91-6540911
Fax 91-6540547
Airport Ph 5652077/78/
5652908

Japan Airlines
36 Chandralok Building
Janpath
Ph 3327104/3327108
Fax 3320586
Airport Ph 5653942/
5653358

KLM
Prakash Deep Building
7 Tolstoy Marg
Ph 3357747 **Fax** 3353279
Airport Ph 5652715/
5654897

Lufthansa
56 Janpath
Ph 3323310/3327268
Fax 3711913
Airport Ph 5652064/
5652328

Royal Nepal Airlines
44 Janpath
Ph 3321164/3323437
Fax 3327127
Airport Ph 5696876

Singapore Airlines
9th Floor Ashoka Estate
Barakhamba Road
Ph 3356286/3326373
Fax 3722115
Airport Ph 5653822/
5653072

Thai Airways
Park Royal Hotel
Nehru Place
Ph 6239988 **Fax** 6239149
Airport Ph 5652413/
5652796

Domestic Airlines Offices in Delhi

Indian Airlines
Malhotra Buillding
F Block Connaught Place
Ph 3310727

Safdarjang Airport
Aurobindo Marg
Ph 4620566/4620569
(24 hour office)
Airport Ph 5675121

Airport Enquiry in Delhi

Domestic Terminal
Ph 5675121/5675126

International Terminal
Ph 5652011/5652021

Alliance Air
(a subsidiary of
Indian Airlines)
Palam Airport
Ph 5675313

Jet Airways
N 40 Connaught Place
Ph 3357727/8

13 Community Centre,
Yusuf Sarai (24 hour office)
Ph 6853700/6562266
Airport Ph 5675404

The reporting time for domestic flights is 60 minutes prior to departure, and for international flights three hours prior to departure.

Where to Stay in Khajuraho

Low Range

Yogi Lodge & Guesthouse
Ph 74158

Marble Palace
Ph 74353

Harmony
Ph 74135

Surya
Ph 74145

Mid Range

Lakeside
Ph 74120

Casa di William
Ph 74244, Fax 72252

Payal (MP Tourism)
Ph 74064/74076

Jhankar (MP Tourism)
Airport Road
Ph 74063/74194

Rahil (MP Tourism)
Ph 74062

Tourist Village
(MP Tourism)
Ph 74128

Top Range

Khajuraho Ashok
Near Western Group of Temples
Ph 44024/44042
Ph (07686) 72239

Jass Trident
Bypass Road
Ph 42344, 42376-77
Ph: (07686) 42345
E-mail:
d_bhatial@indiatimes.com

Taj Chandela
Airport Road
Ph 72355
Fax 72366

Bundela
Airport Road
Ph 72386, Fax 72385

Holiday Inn
Airport Road
Ph 72301
E-mail:
hi.khajuroho@vsnl.com

Clarks Khajuraho
Ph 74038, 74056, 74421-23
E-mail:
clarkhjr@bom6.vsnl.net.in

Where to Shop

Shops near the Western Group of temples sell stone and bronze sculptures, handicrafts and gems. Rather crude plaster of paris and clay replicas of Khajuraho sculptures in bright colours are readily available in all sizes. Obviously there is a demand for these figures as they are found everywhere in Khajuraho village in large quantities.

Where to Eat

Raja's Café
Opposite Western Group

Blue Sky
Behind tourism office
(Indian, Japanese and Italian food)

Shivam
Jaina Temple Road
(Famous for its *thalis*)

Safari
Opp. Internet Hut
(Good breakfasts)

Mediterraneo
Jaina Temple Road
(Italian food)

There is also a string of decent restaurants on the Main Road with terraces overlooking the small Siva-sagar tank, and dining here can be quite a pleasant experience

FURTHER READING

Aggarwal, V, *Khajuraho Sculptures and their Significance*, Delhi, 1964

Auboyer, J, & Zannas, E, *Khajuraho*, The Hague, 1960

Bose, N S, *History of Chandellas*, Calcutta, 1956

Brown, Percy, *Indian Architecture: Buddhist and Hindu*, Bombay, 1956

Coomaraswamy, A K, *History of Indian and Indonesian Art*, London, 1927

Cunningham, A, *Archaeological Survey of India Reports*, Vol. II, VII, X, XXI, Simla-Calcutta, 1864-85

Desai, Devangana, 'Significance of the New Find at Khajuraho: Gahapati Kokkala's Vaidyanatha Temple', in *Marg* Vol. 51, No. 3, Bombay, 2000

Dikshit, R K, *Chandellas of Jejakabhukti*, New Delhi, 1977

Gangoly, O C, Goswamy, A, & Tarafdar, A, *The Art of the Chandellas*, Calcutta, 1957

Kramrisch, Stella, *Hindu Temples*, Vol. I & II, Calcutta, 1946

Krishna Deva & Nayal, B S, *Archaeological Museum Khajuraho*, New Delhi, 1973

Krishna Deva, *Khajuraho*, Delhi, 1996

Krishna Deva, *Temples of Khajuraho*, Vol. I & II, New Delhi, 1990

Krishna Deva, *The Temples of North India*, New Delhi, 1969

Lal, Kanwar, *Immortal Khajuraho*, Delhi, 1965

Marg, Vol. 10, No. 3, Bombay, 1957

Mishra, Phani Kant, 'Exposition of the Bijamandala Temple in Khajuraho', in *Marg* Vol. 51, No. 3, Bombay, 2000

Mitra, S K, *The Early Rulers of Khajuraho*, Calcutta, 1958

Narain, L A, *Khajuraho*, New Delhi, 1982

Nath, R, *The Art of Khajuraho*, New Delhi, 1980

Punja, Shobhita, *Khajuraho and its Historic Significance*, Hong Kong, 1995

Vidya, Prakash, *Khajuraho, A Study in the Cultural Conditions of Chandella Society*, Bombay, 1967

GLOSSARY

adhishthana basement of temple, supporting a wall, pillar, or pilaster and consisting of distinct moulded tiers.

amalaka a fluted melon-shaped member crowning the northern *Nagara*-type *sikhara*.

antarala vestibule; chamber in front of the shrine

apsara/nayika heavenly nymph

architrave beam or lowest division of entablature which extends from column to column

ardha-mandapa entrance porch; chamber in front of the main hall in a temple

avarana devata enclosing deity

capital upper portion of a column or pilaster

***chaitya*-arches** horse-shoe shaped opening, projecting from cornice

chandra-sila semi-circular or moon-shaped step in front of a shrine

coffered ceiling with a sunken panel

dikpalas guardians of the eight directions

dvarapala literally door-keeper

entablature upper portion of a structure supported by a colonnade

frieze upper border or middle portion of entablature

garbha-griha inner and most sacred chamber of a temple or the *sanctum-sanctorum*

Gauri-patta base or receptacle of a Siva *linga*

jagati platform terrace or railed parapet, a characteristic of the Khajuraho and Orissan temple styles

jangha literally thigh; central portion of the temple which might be plain or decorated with sculptures

kakshasana sloping backrest; sloping parapet of a balustrade

kuta-chhadya slanting eaves, dividing the *jangha* from the *sikhara*

makara-torana ornamental entrance decorated with a garland issuing from the mouths of *makaras* (crocodiles) placed over the capitals of supporting columns or pilasters

maha-mandapa large assembly hall

mandapa hall with or without pillars in front of the *garbha-griha*; in the developed Khajuraho temples, it is between *ardha-mandapa* and *maha-mandapa*

mithuna couple, usually depicted in amorous poses

moulding the contour given to projecting members

nayika/apsara heavenly nymph

nirandhara-prasada a temple without an ambulatory passage

panchayatana a five-shrined temple with subsidiary shrines at the four corners

parivara-devata family deity

parsva-devata attendant deity

pidhas a constituent unit resembling eaves or a pyramidal roof

pilaster square pillar projecting from wall

sakhas ornamental frame or jamb of a door

salabhanjikas tree nymph; motif representing a beautiful young woman

samvarana a *mandapa* roof made of diagonally arranged small units of *kutas* (minor turrets), each consisting of a bell member crowned by *amalaka*, found on the medieval temples of Deccan and Western India

sandhara temple with an inner or covered ambulatory

saptamattrika seven mother goddesses

saptanga-bada the *bada* (cubical base of the temple below the *sikhara*) with seven horizontal divisions

sapta-ratha with seven (*sapta*) projections

sardula heraldic fabulous beast primarily represented as a rampant horned lion with an armed human on his back and another warrior attacking it from behind; usually depicted in the recesses of the *jangha*

sikhara literally head, denotes a tower or spire, a distinctive feature of North Indian temples

sura-sundaris beautiful nymphs

transepts cross or transverse compartments of a building

urah-sringa smaller replica of the main *sikhara*, attached to the central *ratha* of *sikhara*

yogini semi-divine female being

INDEX

A

Abu-Rihan al Biruni 5, 11
Adinatha Temple 16, 26, 29, 33, 34, 41, 71, 76, **78-79**
Ajaygarh 10, 16, **87**
Akbar 86

B

Bijamandala **84-85**
Brahma 47
Brahma Temple 19, 41, 46, 49, 67, 68, 71, **72**, 73
Burt, T S 13

C

Chandellas 5, 7-13, **14-17**, 54, 56, 86, 87
Chaturbhuja Temple 17, 34, 41, 74, 79, 81, **83-84**
Chausath-yogini Temple 19, 41, **66**, 67
Chitragupta Temple 15, 33, 37, 41, 43, **56-57**, 58

D

Dhanga 14, 15, 48, 54, 78
Duladeo Temple 17, 34, 41, 79, **81-82**, 84

E

Eastern Group of temples **70-79**

G

Ganesha 41, 50, 51, 86
Garuda 45
Ghantai Temple 71, **74-76**, 81
Guptas 9, 46, 47
Gwalior 14

H

Harshavardhana 8
Humayun 86

I

Ibn Battuta 5, 11, 17

J

Jagadambi Temple 6, 13, 15, 17, 32, 33, 34, 41, 43, 56, 57, **58-59**, 65
Jaina 19, 71, 76, 77, 78, 85
Javari Temple 16, 34, 41, 71, **74**, 79, 84
Jejakabhukti 7, 9, 10

K

Kalinjar 8, 10, 14, 16, **86-87**
Kandariya-Mahadeva Temple 13, 15, 16, 17, 19, 27, 34, 36, 41, 42, 43, 50, 57, 58, **60-65**, 73, 84
Khajjuravahaka 11
Krishna 47

L

Lakshmana Temple 11, 14, 15, 20, 23, 33, 41, 43, **44-48**, 50, 55, 78
Lalguan-Mahadeva Temple 19, 41, 48, 49, 66, **67**, 72

M

Mahmud of Ghazni 8, 11, 15, 86
Matangesvara Temple 19, 41, 66, **67-69**
Mughal 86
Muhammad of Ghur 8

N

Nandi Shrine 41, 43, **55**

P

Panna 19, 87
Parsvanatha Temple 15, 27, 33, 41, 71, 74, 76, **77-78**
Parvati 58, 65, 82
Parvati Temple 41, **54**
Pratiharas 8, 14

R

Rashtrakutas 14

S

Sarasvati 85
Siva 54, 55, 60, 65, 78, 81, 82, 84, 86
Siva Temple 17, 42, **65**
Siva-sagar tank 41, 66, 67
Southern Group of temples **80-85**
Surya 43, 56, 57

V

Vamana Temple 16, 34, 41, 71, **73**, 74, 79
Varaha Temple 19, 41, 43, **48-49**
Vidyadhara 15, 16, 65
Vishnu 14, 47, 49, 54, 57, 58, 72, 73, 74, 82, 84, 85
Visvanatha Temple 9, 15, 25, 26, 29, 33, 41, 43, **50-54**, 55, 57, 65

W

Western Group of temples 15, 41, 42-65, 66, 67, 71, 78, 84

Y

Yama 59, 82
Yasovarman 14, 48

LEGEND

- Khajuraho — Heritage Site
- Inter-State Boundary
- Railway Line
- NH 2 — National Highway
- Other Roads
- Airport

HARYANA

RAJASTHAN

MA

Rohtak
Bhiwani
Sonipat
Baghpat
Modinagar
DELHI
Ghaziabad
Jhajjar
Bahadurgarh
Charkhi Dadri
Qutb Minar
Humayun's Tomb
Kosla
Sultanpur Bird Sanctuary
Damdama Lake
Gurgaon
Faridabad
Mahendragarh
Rewari
Sohna
Narnaul
Neemrana Fort
Bawal
Palwal
Central Railway
Northern Railway
YAMUNA
Bahror
Hodal
Nim ka Thana
Alwar
Siliserh Lake
Govardhan
Deeg
Sikar
Didwana
Ringas
Shahpura
Sariska
Sariska National Park
Bharatpur
Kishangarh
Western Railway
Keoladeo Ghana National Park
Fatehpur
JODHPUR
Amber Fort
JAIPUR
Nahargarh Fort
Sambhar Lake
Dausa
Bayana
Sanganer
Pushkar
UDAIPUR
Ajmer
Nasirabad
Malpura
Tonk
Gangapur
Bharoti
Western Railway
Banas
Chambal
Ranthambhor National Park
Sawai Madhopur
Sheopur
Goras
Shivpuri
Bhilwara
Bundi
National Ghariyal Wildlife Sanctuary
Kota
Chittorgarh
Gandhi Sagar
Gandhi Sagar Wildlife Sanctuary
Parbati
Western Railway
Jhalawar
Guna
Mandsaur
Rajgarh
Biaora
Shajapur
Ratlam
Shipra
Ujjain
Udaigiri Caves
Islam Nagar
BHOPAL
Raisen
NASHIK
NAGPUR
Dewas

BIKANER
Mandawa
Jhunjhunu
Fatehpur
Dundlod
Nawalgarh

NH 10
NH 1
NH 8
NH 2
NH 11
NH 12
NH 3

© Eicher Goodearth Limited

Moradabad
Rampur
NH 24
236
Bulandshahr
Khurja
Ahichhattra
Bareilly
GANGA
Budaun
Etah
Hathras
Taj Mahal
Agra
Firozabad
Mainpuri
Hardoi
Fatehgarh
290
Kannauj
244
U T T A R P R A D E S H
Etawah
VARANASI
LUCKNOW
Ambah
Bhind
Morena
NH 2
Northern Railway
YAMUNA
Kanpur
Unnao
61
Mau
Chatigaon Bird Sanctuary
77
222
Central Railway
NH 25
Hamirpur
Fatehpur
ALLAHABAD
101
Datia
Betwa
94
Jhansi
Orchha
Banda
171
Ken
Chitrakoot
Chhattarpur
Khajuraho
Kalinjar Fort
Ajaygarh
198
Lalitpur
Tikamgarh
Panna National Park
42
Panna
Satna
131
Rewa
NH 26
Bina
AURANGABAD
225
Central Railway
H Y A P R A D E S H
Udayapur
Sagar
Damoh
Katni
NH 7
Bandhavgarh National Park
AMARKANTAK
Gairatganj
Deori
NAGPUR
Novadeh Wildlife Sanctuary
294
NARMADA
NH 12
Jabalpur
NOT TO SCALE

LEGEND

- Khajuraho — Heritage Site
- Inter-State Boundary
- Railway Line
- NH 2 — National Highway
- Other Roads
- Airport

HARYANA

RAJASTHAN

MA

DELHI

Sonipat
Baghpat
Modinagar
Rohtak
Bhiwani
Jhajjar
Bahadurgarh
Ghaziabad
Charkhi Dadri
Qutb Minar
Humayun's Tomb
Kosla
Sultanpur Bird Sanctuary
Gurgaon
Faridabad
Damdama Lake
Mahendragarh
Sohna
Rewari
Narnaul
Palwal
Central Railway
Neemrana Fort
Bawal
Northern Railway
Bahror
Hodal
YAMUNA
Nim ka Thana
Sikar
Alwar
Siliserh Lake
Govardhan
Didwana
Ringas
Shahpura
Sariska
Deeg
Sariska National Park
Bharatpur
Kishangarh
Western Railway
Keoladeo Ghana National Park
JODHPUR
Amber Fort
Agr
Sambhar Lake
JAIPUR
Nahargarh Fort
Fatehpur
Bayana
Dausa
Sanganer
Pushkar
UDAIPUR
Ajmer
Gangapur
Nasirabad
Malpura
Tonk
Bharoti
Western Railway
Chambal
Banas
Ranthambhor National Park
Sawai Madhopur
Sheopur
Goras
Shivpuri
Bhilwara
Bundi
National Ghanial Wildlife Sanctuary
Kota
Chittorgarh
Gandhi Sagar
Parbati
Western Railway
Jhalawar
Guna
Gandhi Sagar Wildlife Sanctuary
Mandsaur
Rajgarh
Biaora
Shipra
Udaigiri Caves
Shajapur
Islam Nagar
Ratlam
Ujjain
BHOPAL
NASHIK
NAGPUR
Dewas

© Eicher Goodearth Limited

World Heritage Series

KHAJURAHO

This guidebook on the temples of Khajuraho, published by the Archaeological Survey of India, is the fourth in the World Heritage Series. Situated in the heart of the Bundelkhand region, Khajuraho was once the capital of the Chandella dynasty and a centre of great artistic activity. It witnessed the building of a large number of magnificent temples between the 10th and the 12th centuries. Marked by lofty spires, each of these temples stands majestically on a high platform or *jagati* that adds height and dignity to the structures, and also provides an open ambulatory space around them.

Each temple is embellished with intricate carvings of gods and goddesses, warriors, musicians, real and mythical animals, and, of course, the celestial nymphs. The sculptures are exquisitely proportioned and depict life in medieval times. The sun glinting off the fine-grained sandstone of these stone figures is, perhaps, one of the most spectacular sights ever seen.

Kasturi Gupta Menon
Director General
ARCHAEOLOGICAL SURVEY OF INDIA

Forthcoming Guides:

- Agra Fort
- Ajanta Caves
- Brihadisvara Temple
- Elephanta Caves
- Ellora Caves
- Goa: Churches & Convents
- Hampi
- Konarak
- Mahabalipuram
- Pattadakal
- Sanchi
- Taj Mahal

प्रत्नकीर्तिमपावृणु

Conceptualised & designed by
Good Earth Publications, Eicher Goodearth Limited, New Delhi, 2002